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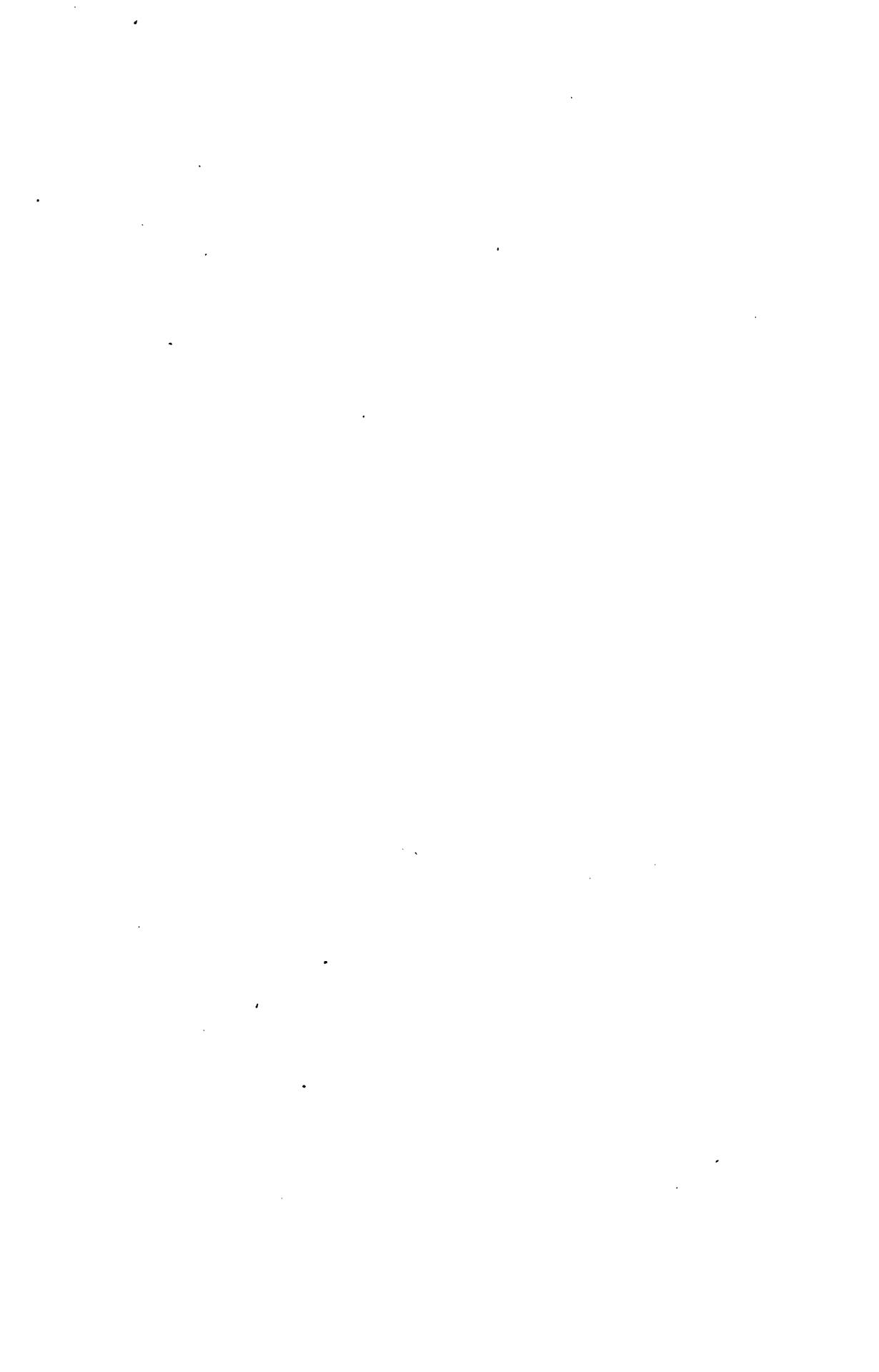
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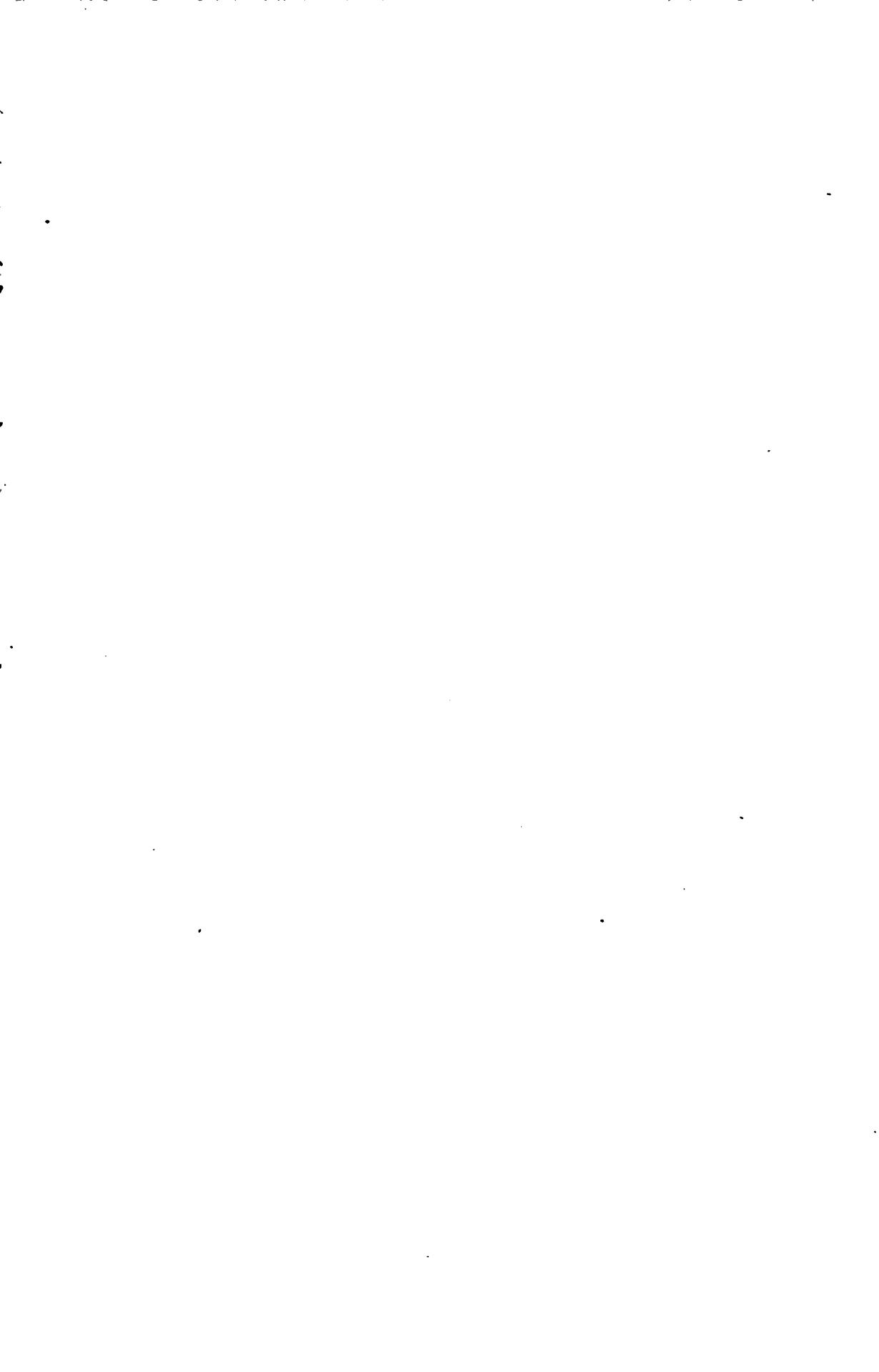
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*WITH THE COÖPERATION OF VARIOUS SCHOLARS*

BY  
CHARLES ROCKWELL LANMAN  
PROFESSOR OF SANSKRIT IN HARVARD UNIVERSITY

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CAMBRIDGE, MASSACHUSETTS  
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1904

# THE BRĀHAD-DEVATĀ

ATTRIBUTED TO

## ŚAUNAKA

*A SUMMARY OF THE DEITIES AND MYTHS  
OF THE RIG-VEDA*

CRITICALLY EDITED IN THE ORIGINAL SANSKRIT WITH  
AN INTRODUCTION AND SEVEN APPENDICES, AND  
TRANSLATED INTO ENGLISH WITH CRITICAL  
AND ILLUSTRATIVE NOTES

BY

ARTHUR ANTHONY MACDONELL

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AND FELLOW OF BALLIOL COLLEGE

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## ABBREVIATIONS

*The symbols designating MSS. are explained in the Introduction, pp. xi–xviii.*

**AB.** = Aitareya Brähmana.  
**AGS.** = Āśvalāyana Grhya Sūtra.  
**Āṛṣ.** = Āṛṣṇukramanī.  
**AS'S.** = Āśvalāyana Śrauta Sūtra.  
**AV.** = Atharva-veda.  
**BD.** = Br̥haddevatā.  
**JAOS.** = Journal of the American Oriental Society.  
**JRAS.** = Journal of the Royal Asiatic Society of Great Britain and Ireland.  
**KB.** = Kauśitaki Brähmana.  
**KZ.** = Kuhn's Zeitschrift.  
**MM.** = Max Müller.  
**n.** = Nītimafjari.  
**Nir.** = Yāska's Nirukta.  
**R.** = Rājendralāla Mitra.  
**r.** = the reading in Rājendralāla Mitra's text.  
**RV.** = Ṛg-veda.  
**s.** = Śadguruśīṣya.  
**s.** = Sāyana.  
**S.** = Sarvānukramanī.  
**S'B.** = Śatapatha Brähmana.  
**TB.** = Taittirīya Brähmana.  
**TS.** = Taittirīya Samhitā.  
**v. r.** = various reading.  
**VS.** = Vājasaneyi Samhitā.  
**ZDMG.** = Zeitschrift der deutschen morgenländischen Gesellschaft.



# BRHADDEVATĀ

## TRANSLATION AND NOTES

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### 1. Importance of knowing the deities. The Vedic Triad.

1. With obeisance to the seers of formulas, I will, in the sequence of the traditional text<sup>a</sup>, state for (all) stanzas the divinity of the hymn, the stanza, the hemistich, and the verse.

गमस्तुता bfkm<sup>1</sup>, corrected to गमस्तुत्त्वं h, गमस्तुत्त्वं rd (Rgvidhāna i. 1. 1 has गमस्तुत्त्वं मन्त्रवृत्तः).—चतुरथो B hr<sup>3</sup>m<sup>1</sup>, चतुर्थं r.

<sup>a</sup> The words *समान्नायानुपूर्वातः* occur also in Rgvidhāna i. 1. 2.

2. In every formula one should know the divinity with exactness; for he who knows the divinities of the formulas, understands their object.

देवतं हि hm<sup>1</sup>rbk, हि तत्सर्वं r<sup>1</sup>r<sup>4</sup>.—चतुर्वृत्तिः hm<sup>1</sup>bfkn, चतुर्वृत्तिः r<sup>3</sup>, चतुर्वृत्तिः r.—With the words देवतात्मो हि मन्त्रात्माम् cp. Sarvānukramaṇi, Introduction § 1: मन्त्रात्मां . . . देवताविद्; and मन्त्रात्मां देवताविद् below, viii. 31.

3. He is capable of giving an (authoritative) opinion (*vijñāpayati*) as to their (*tad = mantrāṇām*) intentions<sup>a</sup> which were contained (*hitān*) in them (*tad*) at the time when the formulas were revealed to the seers (*r̥ṣīnām mantradṛṣṭisū*), (and) as to the correct understanding (of them) and the various ceremonies (connected with them).

तद्वितांस् hm<sup>1</sup>b, तद्वितांस् f, तद्वितांस् k, तद्वितांस् r<sup>3</sup>r<sup>4</sup>, तद्विद्वां 1.—तद्विमिप्राथान् hm<sup>1</sup>rfk, तद्विमिप्राथान् b.

<sup>a</sup> Cp. Nirukta vii. 3: *evam uccāvacair abhiprāyair ṛṣīpāṇi mantradṛṣṭayo bhavanti.*

4. For no one without really having correct knowledge of the divinity (addressed in the formula), attains to the fruit of customary or Vedic ceremonies <sup>a</sup>.

सौक्रान्ति Bhm<sup>1</sup>r<sup>3</sup>, सौक्रिकान्ति r.—या hm<sup>1</sup>fk, या b, no particle r.

<sup>a</sup> Cp. Sarvānukramapī, Introduction § 1: 'for without this knowledge, *śrauta* and *smārta* rites cannot be accomplished.' Cp. also below, i. 21, and Rgvidhāna i. 2. 1.

5. The first group of these (deities) belongs here to the divinity Agni, the second to Vāyu or Indra, and the third to Sūrya <sup>a</sup>.

सूर्य hm<sup>1</sup>r, सूर्य bfk.—सूर्यमेव य hm<sup>1</sup>rbfk, सूर्यमेव तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. below, i. 69; Nirukta vii. 5; Sarvānukramapī, Introduction i. 8.

6. Whatever god a seer desiring an object mentions, let that one, it is said, be (the god of the formula) <sup>a</sup>. A formula predominantly praising (a god) with devotion, is addressed to that same god.

देवं m<sup>1</sup>b, देव hd, देवं fkr.—मत्त्वा hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, दत्त्वा bfkr.—तदेव bfkr, तदेव hm<sup>1</sup>d.—The end of the *varga* is here marked by q in b m<sup>1</sup>, not in hd fkr.

<sup>a</sup> Cp. Nirukta vii. 1: 'the formula has that god for its deity to whom he addresses praise when desiring the possession of an object which he wants.'

## 2. Prayer and praise.

7. Praise is expressed by means of name, form, action, and relationship, but prayer by means of objects such as heaven, long life, wealth, and sons <sup>a</sup>.

<sup>a</sup> Cp. Rgvidhāna i. 1. 6.

8. The stanzas in which both praise and prayer appear, are here (in the Rg-veda) but few; still fewer than these are those in which heaven is prayed for.

सुखाशिष्वी तु hm<sup>1</sup>rb, सुखाशिष्वो तु f, सुखाशिष्वतु r<sup>1</sup>r<sup>4</sup>.—हृषेति hm<sup>1</sup>r, हृष्णते bfkr<sup>1</sup>r<sup>4</sup>.—ता: स्तु: r, ता स्तु: hfk, ता स्तुस m<sup>1</sup>, ता स्तु b.

9. Every one of us (*sarvo 'yam*) recognizes one who praises, (thinking) 'this man wants something from me,' and (he also

3] —i. 14, 15 TRANSLATION AND NOTES [Introduction  
recognizes) one who states an object, (thinking) 'he praises, (that  
is) he regards me as one having (those) objects (to bestow).'

अर्थात्विष  $hm^1r$ , अर्थविष  $bfk$ .

10. But whether the seers who discern the truth either praise or state (an object), they express both; for both are in reality the same.

सुविद्विषा शुविद्विषा  $hm^1bfkr^2$ , शुविद्विष शुविद्विष  $r$ .—शुविद्विषात्वदर्थिमिः  $hm^1r$ ,  
शुविद्विषमात्वदर्थिमिः  $bfkr^2$  (मात्वदर्थिमिः  $f$ ), मन्त्रवर्धात्वदर्थिमिः  $r^1r^3(r^4?)$ .

11. When the name of a deity is mentioned in the second person<sup>a</sup> in a formula, one should know that to be the deity in the formula, because (that) indication is there (*sampadā*).

मिथीयते  $Bhm^1r^2$ , प्रहृष्टते  $r$ .—तामेव देवतां विद्वाप्रक्षे  $hm^1bfk$ , तमेवाऽऽः शुसंपद्मं  
मन्त्रं  $r$ .—The end of the *varga* is here marked by  $g$  in  $bf$ , not in  $hm^1k$ .

<sup>a</sup> Cp. Nirukta vii. 2: *pratyakṣakṛtā madhyamapuruṣayogās tvam iti callenā sarva-*  
*nāmā*.

### 3. Different kinds of hymns.

12. Therefore one familiar with (the) application (of formulas) should in every formula carefully observe the deity, with regard to name, and the multiplicity of the designations (of deities).

तु देवतां  $hr^3bfkr^2$ , तु देवता  $hm^1$ , तदेवता  $r$ .—०निधानं  $hm^1rbfk$ , ०निधानं  $r^1r^4$ .

13. The complete utterance of a seer is designated a hymn (*sūkta*), in which the deities appear in one, in many, (or) in two (formulas).

हृष्टते देवता चास्त्रिण्  $hm^1rbk$ , चिं तदृष्टते चास्त्रिण्  $r^1r^4$ .—एकास्त्रिण्  $hm^1r^4$ , एकास्त्रि-  
क्षे  $bfkr$ , एकास्त्रां  $r^1$ .— $h$  has on the margin चिं तदृष्टते चास्त्रिण्स्त्रां चतुर्वु द्यथोरिति  
मात्रे पाठः ।

14, 15. A variety arises with regard to the deity, the authorship, the subject, and the metre. All hymns which are revealed as the praise of one single (seer, constitute) a seer's hymn (*r̄ṣi-sūkta*); for that is the (aggregate) hymn of that seer. In so far

as a subject is completed (in several stanzas), they call it a subject-hymn (*artha-sūkta*).

इदृशो hm<sup>1</sup>bfkr<sup>2</sup>, इदृशो r.—४ प्रथायते Bhr<sup>3</sup>m<sup>1</sup>, तस्य यायते r.—४ प्रियसूतं तु bfkr dh (corrected on margin in h to "सूताणि"), ४ प्रियसूताणि (तावत् यावत्येकस्य) r<sup>1</sup>r<sup>4</sup>.—The reading of १५<sup>a</sup>b in the text is that of Bhr<sup>3</sup>m<sup>1</sup>; instead of this r reads देवतिका तु यायत्यु देवतायावत्युच्यते इति नाथे पाठः। With reference to १५<sup>c</sup>d, h has on the margin: यावत्यसर्वः समायते च।

16. (The stanzas) which have a common metre are called a metre-hymn (*chandah-sūkta*). Thus one should here recognize the variety of hymns such as it really is.

याः सुर् hr<sup>2</sup>r<sup>3</sup>r<sup>5</sup>, यासुर् bfm<sup>1</sup>, या सु k, यासु r.—तदृशः hdfm<sup>1</sup>, तदृशः r, “दृशः k, तदृशः b.—वैविष्णवेण Bhr<sup>3</sup>m<sup>1</sup>, वैविष्णवेतत् r.—The end of the *varya* is here marked by ३ in hdfmbfk.

#### 4. Hymn deities, stanza deities, incidental deities.

17. The denominations of the deities in the formulas are of three kinds: such as belong to a (whole) hymn <sup>a</sup>, or such as belong to a stanza (only), as well as such as are incidental <sup>b</sup>.

मन्त्रेषु hrb, मन्त्रेष्व fk.—४ वर्गीयि hm<sup>1</sup>bf, ४ प्रारम्भाणि r, ४ वर्गीयि k.

<sup>a</sup> Cp. Nirukta vii. 13 and x. 42.

<sup>b</sup> Op. Nirukta i. 20 and vii. 18.

18. (Names) belonging to hymns belong to (whole) hymns, those belonging to stanzas belong to (single) stanzas (only). In a formula addressed to one divinity certain other (names) are here mentioned,

मन्त्रेष्व दे hm<sup>1</sup>r, मन्त्रेष्व दे: bfk.—दे चाचः hm<sup>1</sup>r, दे: चाचः b, देर्ष्वचः r<sup>1</sup>r<sup>4</sup>fk<sup>2</sup>r<sup>5</sup>.—नाणि hm<sup>1</sup>rfk, नाणि br<sup>4</sup>.—४ वाग्मिचित् Bhm<sup>1</sup>r<sup>3</sup>, प्रसङ्गतः r.—१८<sup>d</sup>=४१<sup>d</sup>.

19. either because they belong to the same world or because they are associated: these are incidental. Hence even in a hymn of manifold character, there may belong to the (whole) hymn

४ प्रकारेऽपि hm<sup>1</sup>rbfk, ४ प्रकारेऽपि r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.

20. a deity: that is, (such) a hymn is understood to be one

that cannot be definitely described <sup>a</sup>. When a hymn is broken up (*bhinne*) <sup>b</sup>, one should here state the deity from (its) characteristic mark <sup>c</sup>.

०शेष्य hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, ०शेष्य fkr<sup>3</sup>, ०शेष्य r.—देवताभिह किञ्चतः m<sup>1</sup>rbfk, देवता किञ्च-  
भिहतः hd. No various reading is given by Rājendralāla Mitra.

<sup>a</sup> This perhaps refers to hymns of an indefinite character in which the name of no deity is mentioned (cp. *anādiṣṭa-devata*, Nirukta vii. 4), but the deity of which, as a whole, is Prajāpati (cp. below, vii. 16; Sarv. x. 18; Sieg, *Sagenstoffe*, p. 8). <sup>b</sup> That is, when single stanzas of it are ritually applied, the deity is that of the stanza: cp. *sūkta-bheda-prayoge* in Sarvānukramanī i. 130. <sup>c</sup> Cp. Sarvānukramanī l. c. and i. 94.

21. In each case one should duly connect the formulas with the rites by ascertaining the deity; for that is the rite which is completely successful <sup>a</sup>.

यत्तावस्था  $hm^1r$ , तत्तावस्था  $bfk$ .—कर्मसु  $hm^1rb$ , कर्म प्र०  $fkr^2$ .—The end of the *varga* is here marked by  $g$  in  $hm^1bfk$ .

<sup>8</sup> Cp. i. 4, where the same thing is negatively stated; see also i. 118, ii. 20, viii. 124.

## 5. Origin of names.

22. <sup>a</sup>Because the praisers, at the beginning and end of hymns, proclaim the occasion <sup>b</sup>, one who knows formulas should here observe the deities with regard to their name.

देवता याका  $bfr^2$ , देवता याकाम्  $r^1r^4$ , देवतायाका  $hm^1r^3$ .—उपेष्ठिह  $hbfkr$ ,  
उपेष्ठिह  $m^1$ , उपेष्ठिह  $r^1r^4$ .

<sup>a</sup> Text, with translation and notes, of the following passage (22-33) on the origin of names has been printed by me in *Album-Kern* (Leiden, 1903), pp. 334, 336.

<sup>b</sup> That is, the Rishis often mention the names of the deities especially at the beginning and the end of a hymn, together with some reference to the circumstances connected with their laudation.

23. As to that, indeed, they say: 'from how many actions does a name arise, whether of Vedic beings or any other (name occurring) here ?' a

सत्त्वानां  $r^1$ , सत्त्वानां १, सत्त्वानां all the rest. — वा  $bfkr^1r^3$ , वा  $hm^1r$ . — यद्यावद्  $r^1r^4$ , यद्यवद्  $hm^1rbk$ .

\* This expression is equivalent to *laukyānām*; cp. *laukyānām vaidikānām* vā above (i. 4).

24. 'From nine,' say the etymologists, and the ancient sages Madhuka, Śvetaketu, and Gālava think so too :

पूराणाः all MSS. except  $r^1r^4$ , which have पौराणाः.—मन्वते  $hr^3$ , मन्वते  $Bm^1r^1r^4d$ : I have chosen the former reading against the balance of the MS. evidence, because it is the more difficult, because the plural suits the construction better, because  $h$  and  $r^3$  are the most correct of the MSS., and because मन्वते is very easily altered to मन्वति, as is proved by the fact that  $d$ , which is a copy of  $h$ , has the latter reading.

25. '(viz.) that which (comes) from abode, action, form, luck, speech, prayer, from accident, as well as addiction<sup>a</sup> and extraction<sup>b</sup>'

यदृश्योपवसनात्  $hm^1rb$ , यदृश्योपवराणात्  $f$ , यदृश्योपवसनात्  $r^1r^4r^5$ .—तथा-मुष्मायाच्च यत्  $bfk$ , तथामुष्मायाच्च  $r^1r^4$ , तथामुष्मायाच्चपात्  $hr$ , तथा चष्माच्चपात्  $m^1$  (the syllables पाता in the margin being meant to fill the lacuna). Cp. the various readings below, i. 28.

<sup>a</sup> I have assumed this to be the most likely meaning from the use of *upa-vas*. <sup>b</sup> Lit. 'the condition of being the descendant (*āyana*) of him (*āmasya*).'

26. With regard to that (question), Yāska, Gārgya, and Rathī-tara say, 'from four : from prayer, from the diversity of objects<sup>a</sup>, from speech, and from action.'

०रथीतराः  $hm^1rbf$ , ०रथंतराः  $kr^3$ .—Between इति and तथाश्चर्  $fk$  insert गामाणि कर्मतस्त्वाह शोभते, evidently copied by mistake from 27<sup>a,b</sup>.—चार्षवैरूप्यात्  $hm^1rb$ , चार्षवैरूप्यात्  $skr^3r^5$  (रूपात्  $f$ ), च च वैरूप्यात्  $r^1r^4$ .—The end of the *varga* is here marked by ५ in  $bf dm^1$ , not in  $k$ .

<sup>a</sup> *Artha-vairūpya* here corresponds to *rūpa* in 25.

6. Saunaka's view: all names derived from action.

27. Saunaka, however, says that all these names (come) from action : prayer and form and utterance<sup>a</sup>, all arise from action.

कर्मतस्त्वाह  $hr^1r^3m^1bfk$ , कर्मणां चाह  $r$ .—चार्षं  $hr^3br^2r^5$ , चार्षं  $r$ , चार्षं  $sk$ .

<sup>a</sup> *Rūpa* here corresponds to *artha-vairūpya* and *vācya* to *vāc* in 26.

28. Similarly, even that (name) which (comes) from acci-

dent<sup>a</sup>, as well as from addiction and extraction, is simply action : and so hear (what) the reasons (are).

यदृक्षयोपवसनात् hr b, यदृक्षयोपवसनात् fkr<sup>3</sup>, यदृक्षया निवासात् r<sup>1</sup>r<sup>4</sup>.—तदात्-  
वादवात् यत् hr b, तदात्-वादवात् यत् fk, यदा युक्तायदवात् r<sup>1</sup>r<sup>4</sup>.—तदा तदपि all  
MSS. except b, which has तदायदपि.—कृतुभ्यं च m<sup>1</sup>bfk, कृतुभ्यं तु r, कृतु ल्यं च hr<sup>3</sup>d.—  
हेतुः Bh m<sup>1</sup>r<sup>3</sup>, हेतुः r. The evidence of the MSS. is so strongly in favour of the ungram-  
matical use of the nom. for the acc., that I have retained it as an original inaccuracy (due  
perhaps to the metre). The Rgvidhāna has instances of the same loose usage (i. 3. 4; iii.  
4. 1). हेतुः (the reading apparently of r<sup>1</sup>r<sup>4</sup>) looks too much like a correction (cp. i. 46).

<sup>a</sup> *Yadṛchayā* is the only word here and in 25 which is not in the ablative, probably  
owing to the frequent adverbial use of the instrumental of this word. The corruption *japāt*  
(for *ea yat*) in 25 was probably due to *yadṛchayopavasana* being understood by the copyist  
as one expression and the consequent necessity of making up the number nine in some  
other way. The corruption is not repeated in 28 because of the absence of this necessity.  
*Yadṛchayā* (scil. *nāma*) is explained below (i. 30) as *yādṛchikāpī nāma*.

29. Creatures arise from action ; from action (comes) the inter-  
course of beings. And a being comes into existence somewhere :  
it is produced from (its) abode.

प्रवा: hm<sup>1</sup>r, प्रवा r<sup>1</sup>bfkr<sup>3</sup>.—वर्मतः सत्त्वसंगतिः hm<sup>1</sup>rb, वर्मतः सत्त्वं गतिः f (गतिः  
kr<sup>3</sup>), वर्मतः सत्त्व वायते r<sup>1</sup>.—क्षचित् all MSS. except r<sup>1</sup>r<sup>4</sup>, which have सत्तो.—संवायते  
सत्त्व k, स वायते सत्त्व hr<sup>3</sup>d, संवायते सत्त्व fm<sup>1</sup>r, संवायते सत्त्व b, निवसते सत्त्व r<sup>1</sup>r<sup>4</sup>.

30. An accidental name is given somewhere or other : one  
should know that that also is here (derived) from a comparison  
with some (form of) becoming.

तु नामानिधीयते hm<sup>1</sup>r, नाम नामाधीयते fkr<sup>3</sup>, नाम नाम धीयते r<sup>1</sup>r<sup>5</sup>, नाम  
नामापि निधीयते b.—शीपम्यादिह hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, शीपम्यादपि bfkr<sup>3</sup>, शीपम्यादेष r.

31. For there is no (form of) becoming unconnected with  
action, nor is any name meaningless. Names have no other source  
than becoming ; therefore they are all derived from action.

य नामात्ति hm<sup>1</sup>r, य नामाह b, त नामाह f, तन्नामाह kr<sup>3</sup>.—The end of the *varga*  
is here marked by त in hd, by तृ in fk, not at all in bm<sup>1</sup>.

#### 7. Auspicious names. Different kinds of formulas.

32. A name which is formed from luck and from addiction

simply becomes a prayer: from (words expressing) luck, such as *svasti* (welfare),

सहृ  $hm^1bfk$ , यत्तु  $r$ .—०वस्थाच्च  $hm^1r$ , ०वस्थं च  $b$ , ०वस्थं च  $r^1r^4fkr^2$  (पत्र).—  
मवस्थेष्व तु  $m^1rfk$ , मवस्थेष्व हि  $h$ .—सत्त्वादेमंवस्थादिः  $hm^1bkr^3r^6$ , सत्त्वादे मंवस्थादिः  
ह corrected to ०दिः  $r$ , सत्त्वादेमंवस्थादिः च  $r$ , चास्थादिः मंवस्थादिः च  $r^1r^4$ .

33. names of beings, even the well-known ones, are formed on the principle, 'how, pray, could this man, with such a contemptible name, live long here?'<sup>a</sup>

अपि कुसितः  $hm^1rb$ , अपि कसितः  $r$ , अचिकिसितः  $kr^2$ .—०हृ  $bfkr$ , अपि  $hr^4$ .—  
विदितावपि  $hm^1rfk$ , विदितावपि  $b$ , विदितावपि  $r^1r^4$ .

<sup>a</sup> That is, even ordinary names are based on the principle of avoiding what is inauspicious. Cp. Nirukta i. 20, where *ku* in *ku-cara* is interpreted as *ku-totta* if the word is an epithet of 'beast' (*mṛga*), but not if it applies to a god.

34. The formulas which have been seen by the seers of such, may be of various sorts both with respect to the (kind of) praise and to the (degree of) majesty (arising) from the prominence of a deity's nature.

०वै  $Bhm^1r^3$ , ०वै  $r$ .—०वै  $hr$ , ०वै  $bfk$ .—प्रमादादेवताद्वागः  $hr^3fr^2r^7$ , प्रमादा देव-  
ताद्वागः  $m^1k$ , प्रमादादेवताद्वागः  $b$ , वाक्प्रमादेव चाद्वागः  $r$ .

35. Praise (47)<sup>a</sup>, laudation (48), blame (49), doubt (51), plaint (50), desire (53), prayer (50), boasting (51), request (49), question (50), summons (57), enigma (57),

प्रविद्वाचा  $m^1r^3r^9$ , प्रवादिव्वाचा  $k$ , प्रविद्वाचा  $hdbfr$ : cp. the various readings in 57.

<sup>a</sup> The figures in 35-39 refer to the *ślokas* below which exemplify these categories. Cp. Nirukta vii. 3, where examples of praise (*śwāś*), prayer (*āśvā*), narration (*ācūkkyāśa*), plaint (*paridevāś*), blame (*nīśādā*), and laudation (*prāśāṇśā*) are given.

36. commission (51), injunction (52), vaunt (53), lament<sup>a</sup> (53), narration (58), conversation (52), purifying narrative<sup>b</sup> (53).

<sup>a</sup> Corresponding to this (*villapitam*) we have *vilēpa* in 53. <sup>b</sup> Simply *ākhyāna* in 53.—The end of the *varga* is here marked by  $\Theta$  in  $m^1dfk$ , not in  $b$ .

## 8. Different kinds of formulas and modes of expression.

37. Lascivious verses (55), obeisance (54), obstacle (55), resolve (55), prattle (55), reply (50) ;

प्रतिराष्ट्रस्  $r^4$ , प्रतिरोधस्  $bfkr$ , प्रतिसेधस्  $b$ , प्रतिषेधस्  $hm^1r^7$  (cp. the various readings in 55).—प्रतिवाक्यं तपेष च  $hm^1r^3r^7$ , प्रतिवाक्यं च नाम अत्  $r$ , प्रतिवाक्यं च नाम अत्  $bfk$ .

38. prohibition and admonition (52), intoxication and denial (56, 57), and what is called invitation (56), agitation (56), and wonder (57) ;

प्रमादाप्रदूषी  $hm^1rfsk$ , प्रसादप्रदूषी  $b$ .—च ह  $hm^1r^3r^7$ , च ह  $b$ , ये ह  $k$ , च ये ह  $f$ , च अत्  $r$ .—संज्वरो  $hm^1$ , सञ्ज्वरो  $bfkr$  (cp. various readings in 56).—यस्य  $Bhm^1r^3$ , नाम  $r$ .

39. abuse (48), eulogy <sup>a</sup>, invective (49), curse <sup>b</sup> (49, 58); preposition, particle, noun, and verb <sup>c</sup>;

आकृष्टो  $hm^1r^3br^7$ , आकृष्टो  $fk$ .—मिष्टव्यं  $hr^3m^1r^7$  (f?), मिष्टव्यं  $kr^3$ , मिष्टव्यं  $r$ .—षिपः  $hbfsk$ , आषिपः  $r$ .—उपसर्वे  $hm^1rb$ , उपसर्वे  $r^1r^4bfkr^3$ .—निपातस्य  $hbfsk$ , निपातास्य  $r^1r^4$ .

<sup>a</sup> No example of this category (*abhigava*) is given below, perhaps because of its practical identity with praise (*stuti*). <sup>b</sup> See below (47-58), where examples of all these thirty-five modes of expression are given (excepting *abhigava*). <sup>c</sup> These four grammatical categories are discussed below (i. 42-45 and ii. 89-98).

40. past, present <sup>a</sup>, and future ; masculine, feminine, neuter <sup>b</sup> : of such a nature are the formulas in all the Vedas everywhere.

मविष्टं च  $hm^1k$ , मविष्टं च  $f$ , मविष्टं च  $br$ .—पुर्वो MSS.—स्त्री च  $hm^1r^3br^7$ , स्त्रीलं  $fk$ , स्त्रीलं  $r$ .—सर्वविदेषु सर्वशः  $Bhr^3m^1$ , सर्वविदेष्विति स्त्रितः  $r$ , सर्वद्विष्विति स्त्रितिः  $r^4$ .

<sup>a</sup> *Bhavya* here meaning 'present,' in i. 61 means 'future.' <sup>b</sup> Cp. below, ii. 96.

41. Stanzas, hemistichs, and verses are for the purpose of setting forth the object of (their) utterances ; moreover, in Brāhmaṇa and ritual (*kalpa*) some (of these stanzas &c.) here are quoted.

याक्षार्थदर्शनार्थीया  $hm^1bfkr^5r^7$ , तेषां निदर्शनार्थीया  $r$ .—र्धर्चाः  $hm^1r$ , र्धर्च  $bfk$ .—प्राप्तये चाच कल्पे च निगदन्ते च काण्डित  $hm^1rbfsk$ , विष्टौ कल्पे च देवे च निगदन्ते च काण्डित  $r^1r^4$ .—The end of the *varga* is here marked by  $\overline{=}$  in  $hm^1bfk$ .

## 9. Definition of noun and verb.

42a. The uttered sound by which we here apprehend a substantive, when connected in the (correct) disposition of syllables, the wise call 'noun' (name).

\*सरितेह् rb k, \*वारितेह् hm<sup>1</sup> f.—द्रव्यं hm<sup>1</sup> b, द्रव्ये rfk.—तद्वरः hm<sup>1</sup> b, तद्वरः fk.—42-45 are omitted in r<sup>1</sup> r<sup>4</sup>.

\* The text and translation, with notes, of 42-45 have been printed in Album-Kern, pp. 334 and 337.

43. That in which eight inflexions are employed in various senses, sages call a noun, when there is a distinction of number and gender.

विमलयः hr<sup>3</sup> r<sup>7</sup> m<sup>1</sup>, विमूलयः fk r.

44. That notion which, connected with many actions, becoming a later from an earlier<sup>a</sup>, (and yet being) but one, is effected by the development of the action, they call by the term 'verb.'

क्रियाभिवृत्तिवशेन m<sup>1</sup> r, क्रियाभिवृत्तिः f, क्रियाभिवृत्तिवशेन h, क्रियाभिवृत्तिवशेन bfk.—विक्रम m<sup>1</sup> b fk, विक्रम h.

<sup>a</sup> That is, which expresses sequence of time: the expression is taken from Nirukta i. 1.

45. When there is a becoming which arises from the development of an action, and which is designated by a term with a primary suffix, and which is joined with number, inflexion (or) indeclinable form (*avyaya*), and gender, then it is to be regarded as a substantive (*dravya*).

क्रियाभिवृत्तिः m<sup>1</sup> rf b, क्रियाभिवृत्तिः h.—क्रद्वाग्नव्याभिहितो hm<sup>1</sup> fr, क्रद्वाग्नव्याभिहितो b.—विमलयव्ययः hm<sup>1</sup> r, विमलयव्ययः fk b. The end of the *varga* is here marked by Q in hm<sup>1</sup> bf k.

## 10. Examples of different kinds of formulas.

46. Hear now, in succession, how the seers formerly with terms of different kinds saw their various utterances here.

विविधानीह् hr<sup>3</sup> r<sup>4</sup> m<sup>1</sup> bf k r<sup>2</sup>, विविधान्वपि r.

47. By means of (attributing) beautiful form and so forth, praise (35) is pronounced; similarly prayer by (such terms as) heaven and so forth. The utterances which are different from these may also be of many kinds.

प्रोक्ता आश्वोः hr<sup>1</sup> r<sup>3</sup> br<sup>2</sup> m<sup>1</sup>, प्रोक्ता आ fk, प्रोक्ता आश्वीः r.

48. In the formula 'Citra indeed' (*citra it* : viii. 21. 18) Sobhāri's praise of the liberal giver is a laudation (35). (Formulas) expressive of abuse (39) appear: (e. g. the formula) 'and thy mother' (*mātā ca*)<sup>a</sup> reviles.

मन्त्रे hm<sup>1</sup>rb, मन्त्रः r<sup>1</sup>r<sup>4</sup>, मन्त्रो r<sup>8</sup>fk.—प्रशंसा मोवस्त्र hm<sup>1</sup>rbfk, प्रशंसाङ्गोवस्त्र r<sup>1</sup>r<sup>4</sup>.—  
सीमरेः m<sup>1</sup>, सीमरे: hr, सीमरे b, सीमरः kr<sup>2</sup>.—माता चेत्त्र hm<sup>1</sup>r, माता चेत्त्र fkr<sup>1</sup>r<sup>2</sup>r<sup>5</sup>.  
\* VS. xxiii. 25; TS. vii. 4. 19<sup>3</sup>; SB. xiii. v. 2<sup>5</sup>; TB. iii. 9. 7<sup>4</sup>; ASS. x. 8. 10.

49. The stanza 'vain food' (*mogham annam* : x. 117. 6) is blame (35), while the stanza 'who me' (*yo mā* : vii. 104. 16) is a curse (39). 'What, wondrous Indra' (*yad indra citra* : v. 39. 1) is a request (35), while in the stanza 'over this world' (*abhidam* : x. 48. 7) there is invective (39);

चक्र मोघमद्वं hm<sup>1</sup>r, चक्र मोघमद्वं b, चक्रमोघमद्वं f, चक्रमोघमद्वं kr<sup>2</sup>.—गिर्वा  
hm<sup>1</sup>br, तिर्वा fkr<sup>2</sup>.

50. 'May wind waft hither' (*vāta ā vātu* : x. 186. 1) is a prayer (35); 'staves' (*dandāh* : vii. 33. 6) is plaint (35), while the two stanzas 'I ask thee' (*prchāmi tvā* : i. 164. 34, 35) are respectively question (35) and reply (37).

दण्डेति hm<sup>1</sup>rbfk r<sup>2</sup>r<sup>6</sup>, दण्डादि r<sup>4</sup>.—परिदेवना hm<sup>1</sup>rb, परिवेदना fkr<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by 90 in hbfkm<sup>1</sup>.

#### 11. Examples of different kinds of formulas (continued).

51. 'What was below' (*adhah svid āsīt* : x. 129. 5) is doubt (35); 'I was Manu' (*aham manuh* : iv. 26. 1) would be boasting (35); in the (stanza) 'this our sacrifice' (*imam no yajñam* : iii. 21. 1) the (first) verse is called commission (36).

आसीष्म hm<sup>1</sup>rbfk, आसीदिष्म r<sup>1</sup>r<sup>4</sup>.—कथना hm<sup>1</sup>r, कथना r<sup>1</sup>r<sup>4</sup>bfk, कथना r<sup>5</sup>.—  
उच्चते hm<sup>1</sup>rbfk, उत्तमे r<sup>1</sup>r<sup>4</sup>.

52. 'Here let him say' (*iha bravitu* : i. 164. 7) is injunction (36); the stanza 'clasp me tightly' (*upopa me* : i. 126. 7) is conversation (36); but 'not with dice' (*aksair mā* : x. 34. 13) in the praise of dice<sup>a</sup> is prohibition and admonition (38).

संखाप bfkr, संखाप hm<sup>1</sup>, संखाप r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>.—चक्रपोप मे hr<sup>3</sup>m<sup>1</sup>B, तुक्रपोप मे r.—प्रति-  
ष्ठोपदेशी hm<sup>1</sup>rbfk, प्रतिष्ठोपदेशी r<sup>4</sup>r<sup>5</sup>.

<sup>a</sup> That is, in the dice-hymn, x. 34.

53. 'Ho, wife' (*haye jāye*: x. 95. 1) is narrative<sup>a</sup> (36); 'of the reed to me' (*nadasya mā*: i. 179. 4) would be lamentation (36)<sup>b</sup>; 'without a husband' (*avīrām*: x. 86. 9) is a vaunt (36) about oneself, while 'the lover'<sup>c</sup> (*sudevah*: x. 95. 14, expresses) desire (35).

विकापः स्वात् hr<sup>3</sup>r<sup>2</sup>r<sup>7</sup>bfkm<sup>1</sup> (no *visarga* bfkm<sup>1</sup>), विकापस्य r.—चवीरामात्रः hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bfkr<sup>2</sup>, चवीरामित्र मात्र.

<sup>a</sup> *Akhyāna* here corresponds to *pavitrākhyāna* in 36. <sup>b</sup> *Vilōpa* here corresponds to *vilāpitam* in 36; the latter expression is also used in Nirukta v. 2 with reference to the above passage (i. 179. 4). <sup>c</sup> In Nirukta vii. 3 this passage is, however, described as plaint (*paridevanā*).

54. Obeisance (37, is expressed) in (the formula of) Śunahśepa, 'Obeisance to thee, Lightning' (*namas te astu vidyute*: AV. i. 13. 1)<sup>a</sup>; but when one resolves what is expressed (with the words) 'I will be equal' (*tulyo 'ham syām*)<sup>b</sup>,

मुणःश्रेष्ठे m<sup>1</sup>r, मुणःश्रेष्ठे b, मुणःश्रेष्ठे r<sup>5</sup>, मुणःश्रेष्ठे f, मुणःश्रेष्ठे kr<sup>3</sup>, (०रो) मत चूषे r<sup>1</sup>r<sup>4</sup>.—तुष्टोऽहं स्वाम् hm<sup>1</sup>rfk, तुष्टो ह स्वाम् b.—Instead of 54<sup>cd</sup>, as given in the text according to hm<sup>1</sup>rbfk, a totally different line occurs in r<sup>1</sup>: यां कस्यायति जोऽरथः परिचासुलमिह ते, the first *pāda* of which is the *pratīka* of a *khila* mentioned below (viii. 45).

<sup>a</sup> Cp. below, viii. 44; Meyer, Rgvidhāna xxiii, xxvii. <sup>b</sup> The author here seems to have been unable to quote an example of *sāṅkalpa*, and to have contented himself with giving only a definition of its meaning.

55. (there is) resolve (37); 'what, Indra, I' (*yad indrāham*: viii. 14. 1, AV. xx. 27. 1) is the prattle (37) of Aitāśa<sup>a</sup>; 'the harlot' (*mahānagni*: AV. xx. 136. 5) would be a lascivious verse (37); 'bang!' (*bhuk*: AV. xx. 135. 1-3)<sup>b</sup>, again, (expresses) an obstacle (37).

सेतश्चक्ष m<sup>1</sup>hfk, सेतश्चक्ष br.—यः Bhm<sup>1</sup>r<sup>3</sup>, तुः r.—महानग्न्या० hm<sup>1</sup>rfk, महानग्न्या० b.—स्वात् hm<sup>1</sup>, स्वात् fkr<sup>3</sup>, ला b, तु r.—प्रतिराष्ट्रो hdf, प्रतिराष्ट्रो kr<sup>3</sup>, प्रतिरोष्ट्रो bm<sup>1</sup>r (cp. above, 37).—सुविलापि m<sup>1</sup>hr<sup>3</sup>f, धुविलापि kr<sup>3</sup>, सुविलापि br<sup>7</sup>, सुविलापि r.—The end of the *varga* is here marked by ११ in hdm<sup>1</sup>f, not in bk.

<sup>a</sup> See Aitareya Brāhmaṇa vi. 33. 1, and Śāyana's comment in Aufrecht's edition; also Haug, vol. ii, p. 434. <sup>b</sup> Cp. AB. vi. 33. 19, Haug, vol. ii, p. 435.

## 12. Further examples of different kinds of formulas.

56. 'Well, I' (*hantāham* : x. 119. 9), this (formula) is intoxication (38); 'not our own' (*na sa svah* : vii. 86. 6) is denial (38); 'O Indra-Kutsa' (*indrākutsā* : v. 31. 9) is invitation (38); 'I discern not' (*na vi jānāmi* : i. 164. 37) is agitation (38).

प्रमादस्त्विष  $hm^1r$ , प्रमादस्त्विष  $b$ , प्रमादस्त्विष  $fk^2$ .—ज स स्त  $hm^1r^3f$ , जमस्त  $kr^2$ , जमष्ट  $r$ , omitted in  $b$ .—चपहृष्टः  $bhr^3m^1$ , चपहृष्ट  $f$ , चपहृष्ट  $k$ , चहृष्ट  $r^2$ , चमिहृष्टः  $r$ .—संज्वरः  $hrm^1$ , सञ्ज्वरः  $fk$ .—५६<sup>ad</sup> and ५७<sup>ab</sup> are omitted in  $b$ .

57. 'Let the invoker worship' (*hotā yakṣat* : i. 139. 10) is a summons (35); 'who, to-day' (*ko adya* : i. 84. 16 or iv. 25. 1) is wonder (38); 'to his brother not' (*na jāmaye* : iii. 31. 2)<sup>a</sup>—this (stanza) is denial (38); (there is) an enigma (35) which begins 'outstretched' (*vitatau* : AV. xx. 133. 1-6)<sup>b</sup>.

चामचिष्टपहृष्टो  $r^4$ , चामत्तपहृष्टो  $r$ , चामत्तपहृष्टो  $r^3$ , चामत्तपहृष्टो  $hd$ , चामत्तपहृष्टो  $b$ , चामत्तपहृष्टो  $fk^2$ , चामत्तपहृष्टो  $m^1$ .—जेष्ठ  $hdm^1bfk$ , जेति  $r$ .—प्रवस्त्विष्टका  $hr^3kr^2$ , ०४-हिष्टका  $fbm^1dr$  (cp. 35).

<sup>a</sup> Cp. below, iv. 111. If the reading adopted in the text is the right one (*jāmaye* 'पानवो ना'), the transposition of the negative is remarkable, and we have thus two examples of *apaknavā* and none of *abhiṣṭava*: see note on i. 39. <sup>b</sup> The Sandhi of *vitatādī* adds a second irregularity to this line.

58. 'Death was not' (*na martyur āśit* : x. 129. 2)—this (stanza) they pronounce to be narration (36)<sup>a</sup>; 'may they be childless' (*aprājāḥ santu* : i. 25. 5<sup>c</sup>) is a curse (39)<sup>b</sup>, while 'blessed' (*bhadram* : i. 89. 8) is a prayer<sup>c</sup> in Gotama<sup>d</sup>.

भद्रम्  $hdm^1r$ , रद्रम्  $bfkr^2$ .—गोतमे  $m^1$ , गीतमे  $hbfskr^2$ . The author of i. 89. 8 (*bhadram karṣebhīḥ*) is Gotama, that of iv. 11. 7 (*bhadram te agne*) is Vāmadeva Gautama. The former must be meant because it (and not the latter) is a good example of a prayer, and a seer would not be referred to by his patronymic when the latter belongs to two seers (Vāmadeva and Nodhas), and the context does not show which is meant. I have, moreover, preferred the reading गोतमे, as seers are regularly referred to thus in the locative (cp. i. 54, ii. 129-131), not, e. g. as गीतमे, 'in the hymn of Gotama' (but नार्तमदे in iii. 36). (In ii. 129 *hb m<sup>1</sup>* have all wrongly गीतमे for गोतमे; cp. also critical note on ii. 46.)

<sup>a</sup> The same term is used to describe the same stanza in Nirukta vii. 3. <sup>b</sup> 'Curse' (39) is twice exemplified, once as *sāpa* (49), and once (57) as *abhiṣāpa*. <sup>c</sup> This is the second example of *āśis* (35). *Apaknavā* in i. 57 (note <sup>a</sup>) would therefore not stand alone as exemplified twice. <sup>d</sup> The author of i. 89.

59. Much else of this kind can be found, and can in accordance with the application (*prayogatas*) of these (formulas) be stated to be such, when contained in stanzas, (whole) hymns, and hemistichs.

इतीकृशम्  $hm^1r^3bfkr^2r^7$ , इहार्षजम् r.—प्रयोगतम्  $hm^1rfk$ , प्रथोगे तच् b.

60. These contents (*vākyārthāḥ*) of the formulas are properly connected with the deity belonging to the hymn; but the praise in this case is a matter of inference<sup>a</sup>.

०तां सूक्ष्मागिनीम्  $hm^1bfr$ , ०तां सूक्ष्मागिनाम्  $r^1r^4$ , ०ता सूक्ष्मागिनी  $kr^2$ .—संश्योगे  $hm^1rb$ , संश्योगे  $fr^2$ .—स्वर्णा०  $hm^1rb$ , तस्मा०  $r^4$ , ०स्ता आगु० f, ०स्ता आगु०  $kr^2$ .—The end of the *varga* is here marked by १२ in *hdbf*, and by २२ in *k*, not at all in *m*<sup>1</sup>.

\* These various forms of statement in reality imply praise of the deity with which they are connected.

### 13. The Sun and Prajāpati as the source of all.

61. Of what is and has been and is to be<sup>a</sup>, and of what moves and is stationary,—of all this some regard the Sun alone to be the origin and the cause of dissolution.

$hr^3m^1bfkr^2r^7$  read  $6r^{ab}$  as in the text; r has भवद्वृतं भविष्यत्तु जक्षमं खावरं च यत्।

\* *Bhavya* is used above (i. 40) in the sense of 'present.'

62. Both of what is not and what is, this source is (really) Prajāpati, as (being) this eternal Brahma which is at once imperishable (*akṣaram*) and the object of speech (*vācyam*)<sup>a</sup>.

एषा  $hm^1rbfk$ , एषां r<sup>1</sup>.—यद्  $Bhr^3m^1$ , यद् r.—च वाच्य  $hmr^3m^1b$ , च वाच्यं  $r^5r^7$ , च वाच्य f, च वाच्यं k, च वाच्यं r.

\* That is, Prajāpati is a form of the supreme Brahma, which alone is eternal (*nitya*) and, though transcending thought and speech, can be directly expressed (*vācyam*) in the Vedāntist formula (cp. *Vedāntasāra*, § 144, and introductory stanza, ed. Böhlingk).

63. He (the Sun), having divided himself into three, abides in these worlds, causing all the gods in due order to rest in his rays.

द्विष्ट  $hr^3m^1bfkr^2r^7$ , द्विष्ट r.—गिवेश स्तेषु  $hm^1r$ , गिवेशः स्तेषु b, गिवेशास्तु f.

64. This (being) which, in the form of fire, abides in three forms (*tridhā*) in the worlds that have come into being, the seers adore with songs as manifested under three names.

एतमूर्तिम् *hdr*, एतमूर्तिम् *m<sup>1</sup>*, एतमूर्तिम् *b*, एतमूर्तिम् *f*, एतमूर्तिम् *k*, एतमूर्तिम् *r<sup>1</sup>r<sup>4</sup>*.—अजितं *hm<sup>1</sup>rbfk*, अजितं *r<sup>4</sup>r<sup>5</sup>r<sup>7</sup>*.

65. For he abides, glowing, in the interior of every being, and, with sacrificial litter spread, they adore him in the invocation as having three abodes.

एष हि *hm<sup>1</sup>r<sup>3</sup>r<sup>7</sup>*, एष च *bdkr<sup>2</sup>*, एष च *r*.—The end of the *varga* is here marked by १३ in *bdkm<sup>1</sup>hd*.

#### 14. The three forms of Agni.

66. Here (on earth) he is by priests called Agni Pavamāna, (in the) middle (sphere), Agni Vanaspati <sup>a</sup>, but in that (celestial) world, Agni Suci <sup>b</sup>.

पवमानोऽभिर् *hm<sup>1</sup>rbfk*, पवमानाभिर् *r<sup>1</sup>r<sup>4</sup>*.—अभिर्वनस्पतिः *Bhr<sup>3</sup>m<sup>1</sup>*, अभिर्वु पावकः *r*.—असुष्मित्रिष्व *m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>*, अभिष्व *f*, अभिष्व *hd*, अभिष्व *bkr*.

<sup>a</sup> Agni is called Vanaspati in AV. v. 24. 2: cp. St. Petersburg Dictionary *sub voce*.

<sup>b</sup> Pavamāna, Suci, Pāvaka are the three names in TS. ii. 2. 4<sup>2</sup>, and in the Purāṇas (see St. Petersburg Dict.). Cp. the names of Agni's brothers below (vii. 61).

67. In this world he is extolled by seers with praises as being Agni, in the middle (world) he is praised as Jātavedas, in heaven he is praised as Vaiśvānara <sup>a</sup>.

ईचितः *r<sup>1</sup>r<sup>3</sup>r<sup>5</sup>bfk*, ईचितः *hm<sup>1</sup>r*.—जातवेदाः *r*, जातवेदा *hdm<sup>1</sup>bfk*.

<sup>a</sup> The triad Agni, Jātavedas, Vaiśvānara is placed at the head of the Daivataśāṅka of the Naighaṇṭuka. Yāska, in Nirukta vii. 23, states that ancient ritualists took Agni Vaiśvānara to be the sun, while Śākapūpi considered him to be the terrestrial Agni. With the latter view Yāska substantially agrees in Nirukta vii. 31. Cp. below, ii. 17.

68. Because, taking up fluids with his rays, accompanied by Vāyu, he rains upon the world, he is termed 'Indra.'

अथ वरः सह *hm<sup>1</sup>rbfk*, अथ सह संसूतः *r<sup>1</sup>r<sup>4</sup>*.—अ सूतः *hm<sup>1</sup>rbfk*, तु सूतः *r<sup>1</sup>r<sup>4</sup>*.

69. Agni in this (world), Indra and Vāyu in the middle, Sūrya in heaven, are here to be recognized as the three deities <sup>a</sup>.

मध्यतो *hr<sup>3</sup>m<sup>1</sup>*, मध्यमो *bdkr*.—वायुरेत्व च *hm<sup>1</sup>rfk*, वायुरेत्व वा *b*.

<sup>a</sup> Cp. *tisra eva devatāḥ* &c. in Nirukta vii. 5, and Sarvānukramaṇī, Introduction ii. 8 (with Śaḍguruśīṣya's comment).

70. Owing to the majesty<sup>a</sup> of these (deities) different names are applied (to each of them); (the diversity of names) here appears in this and that (sphere) according to the division of their respective spheres.

तत्तत् hm<sup>1</sup>r, तत् fk, तत् b.—तत् तत्तेह दृश्यते hr<sup>3</sup>m<sup>1</sup>br<sup>5</sup>r<sup>7</sup>, तत् तत्तेह दृश्यते, तत् तत्तेह दृश्यते k, तत् तत्तेह दृश्यते r.—The end of the *varga* is here marked by १५ in hd b m<sup>1</sup>fk.

\* Cp. Nirukta vii. 5: *taśān māhābhāgīyād ekaikasyā api bahūni nāmadheyāni bhavanti.*

### 15. The Triad and the Ātman. Three forms of Vāc.

71. This is a manifestation of their power (*vibhūti*), that their names are various. The poets, however, in their formulas say that these (deities) have a mutual origin (*anyonyayonita*)<sup>a</sup>.

नामानि यद्येकाश्च: hfr, नामानि पद्येकाश्च: k, यद्यानामि वेकाश्च: b.—‘योनिताम् hm<sup>1</sup>br, ‘योनिताम् fkr<sup>2</sup>.

\* Cp. my Vedic Mythology, p. 16. In Nirukta vii. 4 the gods are *itaretarajamānah*.

72. These deities are designated by different names according to their sphere. Some speak of them thus as belonging to (*bhakta*) that (sphere), and chiefly concerned with it.

प्रदिष्टाता m<sup>1</sup>rbfk, प्रतिष्टाता hd, प्रदिष्टातु r<sup>1</sup>.—तद्वक्तात्तत् hm<sup>1</sup>fskr, तद्वक्तात् b.—वेचिदेवं वदति ताः hm<sup>1</sup>rbfk, वेवं वेचिददति तु r<sup>1</sup>r<sup>4</sup>, ताः r<sup>5</sup>.

73. The Soul (*ātmā*) is all<sup>a</sup> that is proclaimed to be an attribute (*bhakti*)<sup>b</sup> of those three chief lords of the world who have been separately mentioned above.

पृष्ठ पुरकाये तूता hm<sup>1</sup>fr, ‘योत्तुता kr<sup>3</sup>, ‘योद्दता: r<sup>4</sup>, पृष्ठुरवेत्ताता b.—‘योकादि hm<sup>1</sup>fsk, ‘योकारि<sup>0</sup> b, ‘योकाधि<sup>0</sup> r<sup>1</sup>r<sup>4</sup>.—यद्यन्नतिः प्रकीर्तते hm<sup>1</sup>rbfk, यद्यन्नतिः कीर्तते r<sup>1</sup>r<sup>4</sup>.

\* Cp. Nirukta vii. 4: *ātmā sarvam devasya.*

<sup>b</sup> Cp. Durga on Nirukta, Bibliotheca Indica edition, vol. iii, pp. 111 and 392, last line.

74. They say that it is the energy (of the Soul) which is the weapon and the vehicle<sup>a</sup> of any (god).

Similarly (they say) that Speech (*Vāc*) is praised separately

as this (terrestrial) one, as connected with Indra (in the middle sphere), and as celestial.

तेवस्तेवायुधं  $r^4$ , तेवस्तेवयवाः  $m^1$ , तेवस्ते वयवाः  $hd$ , तेवस्ते वायवाः  $r^3$ , तेवस्ते वायवाः  $f$ , तेवस्ते वायवः ( $वय$  b)  $br^1r^5$ , तेवस्ते वायवाः  $kr^3$ .—यस्त यत्  $Bhr^3$ , तस्य तत्  $r$ .

\* See Nirukta vii. 4: *ātmāvaiśāñ ratho bhavati...ātmāyudham*. Cp. BD. iii. 85; iv. 143.

75. In all those praises which are addressed to many deities, and in those joint praises which are in the dual, the (three) lords (of the world) are predominant.

यऽदेवता चुतयो  $kr^3$ , यऽदेवतायाः चुतयो  $rd$ , यऽदेवता या चुतयो  $hm^1bf$ . The MS. evidence is in favour of a *pāda* of nine syllables (cp. ii. 25 and viii. 62).—द्विवत्सं-  
चुतयस्त  $hm^1r^3r^5r^7f$  ( $वय$  f), द्विवत्संतयस्त  $kr^3$ , द्विवत्सचुतयस्त  $b$ , द्विवत्सं-  
पतीवामेव  $hrb$ , पतीवामिव  $m^1fr^2r^3r^5$ .—The end of the *varga* is here marked by १५ in  
*hdbf*, not in  $m^1k$ .

#### 16. The chief deity of a hymn.

76. In bringing out (*sampādayan*) the sphere, the names, and the attributes (*bhakti*) of a deity in each praise, one should here observe every possible means of doing so (*sampadam*).

देवतायाः चुती  $m^1r$ , याया चुती  $hdbfk$ .

77. All who are praised with the attributes (*bhakti*) of Agni, one should sum up (*samāpayet*) in Agni, and what has the attributes of Indra, in Indra, and what is attached to Sūrya, in Sūrya.

चुतात् सर्वात्  $hdm^1$ , चुतात् सर्वात्  $r$ , चुतां सर्वात्  $b$ , चुतसर्वात्  $fk$ , चुता सर्वात्  
 $r^1$ .—तस्मै  $hdm^1fk$ , तस्मै  $b$ , तस्मै  $r$ , तस्मै  $r^1r^4$ .

78. That deity to whom the oblation is offered, and to whom the hymn belongs\*, will there be the chief object (of praise), not (the deity) who is praised incidentally.

निरपते  $hr^4m^1$  (cp. Nirukta vii. 18), निरपते  $rbfk$ .—यस्मै  $hrbf$ , यस्मै  $kr^4$ .—सूर्यं  
य  $hm^1bfk$ , सूर्यं तु  $r$ .—सैष तष्ट  $hrbfk$ , तष्ट तष्ट  $r^1r^4$ .—प्रधानं  $hm^1r$ , या  $fk$ , या  $b$ , यो  
 $r^1r^4$ .—स्वात्  $hrfk$ , स्वा  $b$ , सौ  $r^1r^4$ .—या चुताः  $hdm^1f$ , या चुता  $b$ , या चुता  $k$ , या:  
चुताः  $r$ .

\* Cp. Nirukta vii. 18: *yas tu sūktayā bhajate, yasmai havir niryupaye.*

79. Thus the rule about these three (gods) has been stated in a general way. But after it has thus been stated in general, the list (of the gods is as follows) in detail.

इति hm<sup>1</sup>rbfk, इह r<sup>1</sup>r<sup>4</sup>.—एतेषाम् hm<sup>1</sup>rbf, एवेषाम् kr<sup>3</sup>.—समादेवेषमुक्तस्य hm<sup>1</sup>rbfk, समाप्तस्य तत्तर्वम् r<sup>1</sup>r<sup>4</sup>.

80. For the detailed account of the names of each must necessarily be known, since it is impossible to know the formulas without cognisance of the names<sup>a</sup>.

जाप्तां m<sup>1</sup>br<sup>1</sup>r<sup>5</sup>, जाप्ता hrsk, जाप्तः r<sup>4</sup>.—मंत्रः श्वसो f.—The end of the *varga* is here marked by ९६ in hdbm<sup>1</sup>, not in fk.

<sup>a</sup> Op. above, i. 2, 4.

#### 17. Names of deities enumerated.

81. Even unembodied beings, the great sages, the seers, have also lauded as deities here, to the best of their ability, in their various praises :

सत्त्वाम् hrsk, सामाम् b.—ईवतावद् r<sup>1</sup>r<sup>4</sup>, देवता च rbfk, देवतां च hd.—81<sup>ed</sup> is the reading of hrsk; तुदु—च तासु ता सुतिविह b.

82. (the seers) by whom Agni, Indra, Soma, Vāyu, Sūrya, Brhaspati, the Moon, Viṣṇu, Parjanya, Pūṣan, the R̥bhus, the Aśvins,

ऐस्त्रमित्र् rbf, ऐस्त्रमित्र् k, ऐरमित्र् r<sup>4</sup>, अस्त्रमित्र् hd<sup>1</sup>.—पूषा चाष्टुमसो hdr, पूषा चाष्टुमसो f, पूषा चाष्टुमसो k, एषा चाष्टुमसो b, पूषोषा मृगसो r<sup>1</sup>r<sup>4</sup>.

83. the Two Worlds, the divine Maruts, Earth, the Waters, Prajāpati, and the divine Mitra-Varuna, separately, and both together,

देवी च m<sup>1</sup>br, देवी हि hd, देवो र्षि fk.—सह च fkr, च्यह च b, च सह m<sup>1</sup>, च मह hd.—तापुमी hrsk, ता चमी m<sup>1</sup>.

84. the All-gods, Savitr, Tvaṣṭṛ (who is) regarded as the fashioner of forms, the Steed, Food, Priests, the Bolt, the Pressing-stones, (all these deities) furnished with cars,

मतः hrsk, मसः b, सुसः r<sup>4</sup>.—रथसंसुतः hsk, ऋं—उतां b, ऋंसुतः r, ऋंसुतः r<sup>4</sup>.

85. are praised separately in their various hymns and stanzas by their names : these (names) of theirs in their respective praises I will declare in order.

सूर्यस्त्रिमित्य hrfsk, सूर्यस्त्रियु च r<sup>4</sup>.—The end of the *varga* is here marked by १० in hdbfm<sup>1</sup>, not k.

18. Characteristics of hymns to Agni, Indra-Vāyu, and Sūrya.

86. One should determine a formula to be addressed to Agni when distinguished by the characteristic marks of Agni, which on the one hand consist chiefly of the five oblations (*havispankti*), and on the other (are) simple invocations by name.

इविष्यक्षः hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>, इविष्यत्रिः fk, इविष्यात्रिः b, इविष्यत्रिः r.

87. A formula addressed to Indra is distinguished by the characteristic marks of Vāyu as well as of Indra, and by denominations of the bolt, by mighty activity<sup>a</sup>, and by might.

वज्रते hm<sup>1</sup>rbf, वज्रते k, वज्रितम् r<sup>4</sup>.—नामधेयम् hm<sup>1</sup>rbfsk, नाममित्य r<sup>1</sup>r<sup>4</sup>.—वज्रात्मा hm<sup>1</sup>rf, वज्रात्मा bk.—वज्रेन hm<sup>1</sup>rf, वज्रेन k, वज्रेन b.

<sup>a</sup> The same expression, *balakṛti*, is applied to Indra in Nirukta vii. 10.

88. (A formula) addressed to Sūrya (is distinguished) by the characteristic marks of Sūrya, as well as by all qualities relating to brilliance, and by those denominations of the moon by which it (the moon) here belongs to the hymn.

सर्वेषां hr<sup>4</sup>bfskr<sup>3</sup>, सर्वेषु rm<sup>1</sup>.—नामधेयेषु Bhr<sup>3</sup>, नाममित्येषु.—मज्रते॒ च देः hrfsk, मज्रते॒ च देः b, मज्रते॒ च देः r<sup>5</sup>r<sup>7</sup>, मज्रते॒ चिदिः r<sup>4</sup>.

89. All such (hymns) of any (seer) here which (authorities) cannot determine by mention of the denominations of these deities, (must be determined) in some other way than this.

ववस्त्रवतो hr, ववस्त्रतो m<sup>1</sup>, ववस्त्रवतो bfskr<sup>3</sup>r<sup>4</sup>.

90. Let this application of these (three) lights<sup>a</sup> take place in the three worlds (respectively): a wise man knowing the formulas does not fail in the application.

अथं  $hm^1r$ , एथं  $bfk$ .—प्रथोगस्तिषेषं  $hm^1rfsk$ , प्रथोगस्ति तेषां  $b$ .—ज्वोतिषां चिषु  $hm^1r$ , ज्वोतिषु चिषु  $r^2r^4$ , ज्वोतिष्वतुषु  $b$ , ज्वो तु चि च  $fk$ .—वर्तताम्  $m^1$ , वर्तताम्  $bfkr$ , वर्तताम्  $hd$ .—The end of the *varga* is here marked by  $q$  in  $hdm^1bf$ , not in  $k$ .

\* Op. i. 97 and Nirukta vii. 20.

### 19. The three Agnis.

91. Because this (terrestrial Agni) is led<sup>a</sup> (*niyate*) by men, and that (celestial Agni) leads him from this (world), therefore these two (Agnis), while having the same name, have performed their work each separately.

अथं गुनिर्  $br$ , यन्मनिर्  $hm^1$ , यन्मनिर्  $fk$ .—च तम्  $hm^1rbfk$ , सत्  $r^4$ .—चक्षुः  $hm^1$ , चक्षुः  $b$ , चक्षुः  $fk$ , च चक्षुः  $r$ .

\* The root *ni* being etymologically connected with the second part of the name (cp. *ni* *para* in Nirukta vii. 14).

92. Because he is known (*vidyate*) when born (*jātah*)<sup>a</sup>, or because he is known (*vidyate*) here by creatures (*jātaih*), therefore these two, while having an identical name (i. e. *jātavedas*), pervade (*samāpnutah*)<sup>b</sup> both worlds<sup>c</sup> (separately).

हि चातः सत्  $r^4$ , हि चातस्त्र  $hm^1b$ , हि चातस्त्र  $f$ , हि चातस्त्र  $kr^2$ , च चातस्त्र  $r$ . That चातः सत् must be the correct reading, in spite of the almost universal चातस्त्र, is apparent from ii. 30; cp. मध्यमस्त्र for मध्यमः स in ii. 44, and द्वारस्त्र for द्वारस्त्र in iii. 6.—चदाप्त  $hm^1bf$ , चदाप्त  $k$ , चदाप्त  $r^4$ .—सामानी  $hm^1fk$ , सामानाद्  $br$ . (The hiatus is doubtless original, though not metrically necessary, because the word belongs in sense to इमी, not to उमी), उमी omitted in  $f$ .—समाप्ततः  $hrf$ , समाप्ततः  $m^1bk$ , समाप्तताः  $r^4$ .

\* This etymology differs from the first of the five given in Nirukta vii. 19, but the second is identical in sense with the second of Yāska (*jātāni veda tāni vātnām vidiuk*). Three others (agreeing with Yāska) are given below (ii. 30, 31). <sup>b</sup> *Samaśnutah* (cp.  $r^4$ ) would be the usual word in this sense. <sup>c</sup> That is, the terrestrial and the celestial.

93. He (Agni), as the middlemost of these (three), shines in the air discharging (rain)<sup>a</sup>: thus some (names) of Agni are mentioned only incidentally.

विष्ववर्षयम्  $hdm^1r$ , विष्ववर्षयम्  $f$ , विष्ववर्षयम्  $b$ , विष्ववर्षयम्  $kr^2$ , विष्ववर्षयम्  $r^4$ .—एतेषां  $hrbfk$ , एवस्तु  $r^4$ .—वर्षते  $hr^2$ , वर्षते  $m^1r$ , वर्षते  $r^4$ , वर्षते  $bfk$ .

\* Op. ii. 59: *viṣṭjānā apāḥ*; also i. 68: *varṣati*.

94. This (terrestrial) Agni is hairy (*keśi*) with flames, and the middle one with lightnings, while that (celestial) one is hairy with rays : therefore (the poet) calls them hairy ones (*keśinah*) <sup>a</sup>.

अर्चिमिः केशयं  $hdm^1r^5$ , अर्चिमिः केशयं  $r$ , अर्चिमिः केशयं  $r^3$ , अर्चिमिः केशयं  $k$ , अर्चिमिः केशयं  $b$ .—येव  $hm^1bfk$ , सेव  $r^3r^4$ , सेव  $r$ .—असौ तु  $r$ , असौ तु  $fk$ , असौ तु  $hdm^1$ , असौ तु  $b$ .—तेवेनान्  $m^1r$ , तेव वान्  $r^4$ , तेवेन्  $h$ , तेवेनाव्  $b$ , ते तान्  $fk$ .

<sup>a</sup> Cp. Nirukta xii. 25-27, and below, ii. 65.

95. Now owing to the separate nature of these three hairy ones here, they are distinguished in their specific characters (*prakriyāsu*) in the stanza, 'Three hairy ones' (*trayah keśinah* <sup>a</sup> : i. 164. 44).

संस्कृते  $hdr$ , संस्कृते  $m^1$ , संस्कृते  $fk$ , संस्कृते  $b$ .—प्रक्रियासु चयः केशिन् इत्युचि  $hm^1rfk$  (यत्युचि  $fk$ ), प्रक्रिया ——————  $b$  [the same lacuna similarly marked occurs in  $f$ , but has been filled in by another hand, leaving the space under the last two short horizontal lines unoccupied], प्रकृत्यानि ज्ञातव्य इत्योषि च  $r^4$ .—The end of the *varga* is here marked by  $q$  in  $hdbfm^1$ , not in  $k$ .

<sup>a</sup> Cp. Sarvānukramanī on RV. i. 164.

20. Agni, Jātavedas, Vaiśvānara: essentially identical, but distinguished.

96. It is impossible to explain their production (*prasūti*) or their power, sphere, and birth <sup>a</sup>: for the whole of this world is pervaded by them.

न येवेषां  $bfk$ , न येवेषां  $hdm^1$ , न येवेषां  $r$ , न स्येवेषां  $r^4$ .—विमूतिस्त्रानव्यव वा  $hdr^3m^1f$   $kr^3$ , विमूतिस्त्रान् — वा  $b$ , विमूतिः स्त्रानव्यव वा  $r$ . Cp. विमूतिस्त्रानसंग्रहम्. i. 104, ii. 20.

<sup>a</sup> Because they are really identical, as explained in i. 97, and therefore cannot be said to have different origins, abodes, and powers.

97. Agni is contained in (*sṛita*) Vaiśvānara, Vaiśvānara is contained in Agni; Jātavedas is in these two; thus these two (lights) are two (forms of) Jātavedas <sup>a</sup>.

वैश्वानरं  $hm^1rbfk$ , वैश्वानरे  $r^1r^4$ .—आपि  $hm^1rb$ , आपि  $fk$ , आपौ  $r^1r^4$ .—वैश्वानरः  $m^1r$ , वैश्वानर  $hdbfk$ .—आतवेदासु  $Bhm^1r^1r^4$ , आतवेदासु  $r$ .—तपेति  $hm^1b$ , तपेति  $fk$ , तपेषो  $r^1r^3r^2r^5$ , तपेव  $r$ .—आतवेदसो  $Bhdm^1r^1r^3$ , आतवेदसि  $r$ .

<sup>a</sup> Cp. above, i. 90, and Nirukta vii. 20: *ete uttare jyotiṣi jātavedasī ucyete*.

98. The divine nature of each god here (is derived) from their belonging to the same world, from their having one and the same birth, and from brilliance being inherent in them ; at the same time (*ca*) they appear praised separately<sup>a</sup>.

३१३ वैकाशात्स्वाद् h̄dr, वैकाशात्स्वाद् m<sup>1</sup>, वैकाशाद् r<sup>1</sup>r<sup>4</sup>, वैकाशाद् b, वैकाश् fk.—वासिमस्त्वात् तेवसः hm<sup>1</sup>r, श्वा तु तेवस b, श्वा सु तेवसः fk, श्वाद् तेवसः r<sup>1</sup>r<sup>4</sup>.—तस्म तस्मैह् hm<sup>1</sup>r, यस्म यस्मैह् r<sup>1</sup>r<sup>4</sup>, तस्म तस्म इ fkr<sup>3</sup>r<sup>5</sup>, तस्म तस्माह् b.—देवत्वं hm<sup>1</sup>rfk, देवत्वं b.—च पृथक्सुताः hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>, ते पृथक्सुताः r, सुतिषु सुताः r<sup>4</sup>, सुतु सुता b.

<sup>a</sup> Though identical in abode, origin, and nature, they are praised as separate deities in the hymns, as stated in the next śloka (99). Cp. below, i. 101.

99. When we speak of (a hymn) as addressed to Agni, the terrestrial one in that case owns the hymn (*sūktabhāj*). When a hymn is stated to be addressed to Jātavedas, the middle (Agni) has been taught (as the object of praise) in it.

३१४ यस्मापेयम् hm<sup>1</sup>r<sup>4</sup>f, यस्मापेयम् r<sup>3</sup>, यं यस्मापेयम् b, यस्मापेयम् r.—शूमः r, शूमस् hm<sup>1</sup>, शूम b, शूय् fk.—सूक्ष्माद् तच hm<sup>1</sup>rbfk, सूक्ष्मं भूत्या तु r<sup>1</sup>r<sup>4</sup>.—सूतः hm<sup>1</sup>br, (श्व)सूतः fk.

100. Or when again we speak anywhere of (a hymn) as addressed to Vaiśvānara, Sūrya is in that case to be recognized in the praise of Vaiśvānara to be the owner (*bhāj*) of the hymn.

३१५ सूर्यः hm<sup>1</sup>r<sup>3</sup>, सूर्यं rbfk.—तस्म hm<sup>1</sup>rfk, तस्म b.—The second line in r<sup>1</sup>r<sup>4</sup> appears as सूर्यभूत्या सूर्यस्त्र श्वयो वैश्वानरो दिवि.—The end of the *varga* is here marked by २० in hdm<sup>1</sup>bf, not in k.

## 21. The deities of the three worlds in the descending series.

101, 102. Now the terrestrial and the middle (Agnis) are seen to be produced (*prasūta*) from the sun : at each sacrifice (the priest), wishing to perform the litany to Agni and the Maruts according to the descending series (which is) the reverse of the ascending series<sup>a</sup> of these three worlds, begins with a hymn to Vaiśvānara<sup>b</sup>;

३१६ दृष्टी hm<sup>1</sup>r, दृष्टी r<sup>1</sup>r<sup>4</sup>, दृष्टी fkr<sup>2</sup>, दृष्टो b.—शस्त्रं hm<sup>1</sup>rf, शस्त्रं k, शस्त्रं b, शास्त्रं r<sup>3</sup>.—प्रतिपत्ति h̄rbfk, प्रतिपत्ति m<sup>1</sup>.

<sup>a</sup> That is, earth, air, heaven. <sup>b</sup> That is, Sūrya in heaven. The wording is for the most part identical with that of Nirukta vii. 23 : एगान् लोकानाम् . . . रोहत् प्रत्यावरोहाश्च तिर्षिताश्च . . . होताग्निमारुते शास्त्रे वैश्वानरियेषा सूक्तेना प्रतिपadyate.

103. Then he lauds next the deities of the middle sphere, Rudra and the Maruts, (and) again <sup>a</sup> this (terrestrial) Agni in the Stotriya <sup>b</sup>.

मध्यमस्ताना hrb, मध्यमे स्तानाद् f, स्ताना k, मध्यस्तानं m<sup>1</sup>.—एङ्गं hdr<sup>3</sup>m<sup>1</sup> (cp. Nirukta vii. 23), एङ्गं f, एङ्गं rbk.—सोचिष्य hm<sup>1</sup>rfk, सोतीष्य b.

<sup>a</sup> That is, in the third place, on earth. <sup>b</sup> Which is peculiar to Agni: see Roth, Erläuterungen, on Nirukta vii. 23, where Yāska remarks *tata āgacatā madhyasthānā devatāḥ, rudrap ca marutāś ca, tato 'gnīm ihasthānam: atrava stotriyāś śāṃsati*.

104. Just as this has been said of these (three) as arising from (their different) powers and spheres <sup>a</sup>, so it also appears here in its respective place (as applicable) to the god of gods (Prajāpati) <sup>b</sup>.

अथेतद् hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>bfkr<sup>2</sup>, अथेतद् r.—तथा च Bhr<sup>3</sup>m<sup>1</sup>, यथा च r.

<sup>a</sup> I take *vibhūti-sthāna-saṃbhavam* as a bahuvrīhi (as in ii. 20); *vibhūti-sthāna-janma* in i. 96 is a dvandva. <sup>b</sup> Of whom these three are manifestations; see i. 62, 63, and cp. 73.

105. Whatever (appears) anywhere as belonging to the sphere of earth, and as contained in the terrestrial Agni, attend to all that (now) being told in due order.

चापिमाग्नितम् hm<sup>1</sup>b, चापिमिग्नितम् rk, चापिमिग्नितम् r<sup>1</sup>r<sup>4</sup>f, चापिमिग्नितम् r<sup>5</sup>.—पूर्वेष्य hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, पूर्वेष्य f, पूर्वेष्य bkr.—गिरोधत hm<sup>1</sup>r, गिरोधता fk, गिरोधतः b.—The end of the *varga* is here marked by २१ in hdbfk, not in m<sup>1</sup>.

## 22. The deities representing terrestrial Agni.

106. Jātavedas is contained in Agni, Vaiśvānara is contained in Agni; so also are Dravīnadas, and Fuel (*idhma*), and Tanūnapāt is contained in Agni <sup>a</sup>.

जातवेदा: अितो hdr, जातवेदा अितो bfk (भूः f).—वैश्वानरः अितः hm<sup>1</sup>rb, एति अितः fd, एति अितः k.—The second pāda of 106 is identical with the second of 97.

<sup>a</sup> The deities enumerated in *vargas* 22, 23 (106-114) correspond to the list of terrestrial deities in Naighaṇṭuka v. 1-3, the only essential difference being that Iḍā (a goddess of the middle sphere, in Naighaṇṭuka v. 4) is added in 112. The sequence of the sixteen names in Naighaṇṭuka v. 1, 2 is also followed without deviation (106-109<sup>a,b</sup>). There are, however, some variations (which will be noted below) both in the sequence and the form of the names enumerated in Naighaṇṭuka v. 3 (109<sup>cd</sup>-114). The twelve Āpri deities (Idhma-Svāhāṛtayaḥ: Naighaṇṭuka v. 2) are again enumerated in connexion with RV. i. 13 (ii. 147-150) and the etymology of these names is discussed in ii. 158, iii. 1-30.

107. Narāsamsa is contained in him, in him<sup>a</sup> is contained  
Ilā, the Litter and the Divine Doors are contained in this<sup>a</sup> Agni.

नराश्वसः श्वि० r, नराश्वस श्वि०  $hdm^1bf$ , नराश्वसा श्वि० k.—पिनेनम्  $m^1fkr$ , पितनेनम्  $hdr^3$ , पितनेनम् b, पिवनेनम् r<sup>4</sup>.—प्तिळः  $hdm^1$ , प्तः  $bfkr$ .—पिनेनम्  $hdm^1r$ , पिनेनम् b, पिनेनम् तु fkr.—संश्विताः  $m^1dfkr$ , संश्वता b.

\* The correct form at the beginning of the pāda here and in 111 would be *etām*; I have, however, kept *etām* as the form favoured by the best MSS., and as the only form otherwise occurring in every śloka from 107 to 114.

108. Night and Dawn <sup>a</sup>, and the two Divine Sacrificers are contained in him ; and the Three Goddesses are contained in him, and Tvastr is contained in him.

देव्यौ fr<sup>5</sup>, all the rest (hdm<sup>1</sup> bkr) देव्यौ (देवा होतारा Naighaṇṭuka v. 2).—होतारा-  
वेतदामयौ hm<sup>1</sup>r, होतारावेतदामितौ r<sup>4</sup>, एवी वेतदामयौ b, एवा वेतदामयै: k, एवा-  
वेतदामयै: f, एवी च वेतदामयौ r<sup>7</sup>.—देव्यस् bfrkr, देव्यःस् m<sup>1</sup>, देव्यास् hr<sup>3</sup>d.—तिसः वित-  
तास्तिं r, तिस्तितास्तिं b, तिस्तितास्तिं f k, तिसः विता श्चिं hm<sup>1</sup>.

<sup>8</sup> *Naktośāśā*, also ii. 148 (*naktośāśā*, iii. 8), while *Naighaṇṭuka* v. 2 has *uṣāśāmaktā*.

109. Vanaspati is contained in him, also the Svāhākṛtis; and a the Steed, and the Bird, and the Frogs are contained in him.

ऐवं  $hm^1r$ , ऐतं  $b$ , ऐवं  $fkr^2$ .—ऐतदाव्याः  $hm^1rb$ , च तदाव्याः  $fkr^2$ .

\* The following thirty-seven names, including the eight pairs at the end (109<sup>ed</sup>-114), correspond to the thirty-six in Naighantuка v. 3, to which ИК is added in 112 from v. 4.

110. And the Pressing-stones are contained in him, and the Dice <sup>a</sup>, also Narāsamsa <sup>b</sup>, the Car, and the Drum, and the Quiver (are contained) in him, the Handguard, the Reins, the Bow;

आवाह्यम्  $m^1rb$ , आवाह्यम्  $hdr^3$ , आवाह्यम्  $f$ , आवाह्यम्  $kr^3$ .—विवरात्मकम्  $m^1r$ , विवरात्मकम्  $hd$ , विवरात्मकम्  $r^4$ , विवरात्मकम्  $fkr^3$ , विवरात्मकम्  $b$ .—विवरित्विन्  $hr^3m^1$ , विवरित्विन्  $r^5r^7$ , विवरित्विन्  $fk$ , विवरित्विन्  $b$ .—मीश्वरी  $hm^1rsk$ , मीश्वरी  $b$ .—नराह्यसंस् is the reading of all the MSS., as well as of two of the Naighantuka (see Roth, p. 27).

<sup>a</sup> The sequence of the names in Naighaṇṭuka v. 3 is *akṣāḥ, grāvāṣaḥ*. <sup>b</sup> Narāśamsa has already occurred above (i. 107) as a terrestrial deity (= Naighaṇṭuka v. 2) and the corresponding form in the text of Naighaṇṭuka v. 3 is *nārāśaṣeḥ*, which is the form explained by Yāska, Nirukta ix. 9 (*yena nārāḥ praśasyante sa nārāśaṣyo mantrāḥ*), quoting RV. i. 126. 1 as an example (cp. below, iii. 154).—The end of the *varga* is here marked by ३३ in *bm<sup>1</sup>dfk*.

## 23. Terrestrial deities connected with Agni (continued).

111. And the Bowstring is contained in him, and the Arrow, and contained in him are<sup>a</sup> the Whip, the Bull, and the Mallet, in him the Draught and the Mortar<sup>b</sup>.

सिता चाचावनी hm<sup>1</sup>rf, चिता चाचावनी kr<sup>3</sup>, चिता चाचावनी r<sup>4</sup>, चिता चाचावनी b.—पितम् hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, पितम् b, पितम् r<sup>4</sup>, पितम् rkr<sup>2</sup>, पितम् f.—एन्ह hd, एत्तं br, ऐवैतं fk.

<sup>a</sup> *Śrītā* (= *śritāḥ*) is the plural agreeing with *asvājani*, *vṛṣabhaḥ*, and *drughāṇaḥ*.

<sup>b</sup> *Ulūkhalam* comes before *vṛṣabhaḥ* in *Naighaṇṭuka* v. 3.

112. And the Rivers (are contained) in him, and the Waters and all the Plants; Rātrī, Apvā, Agnayī, Aranyānī, Śraddhā, Ilā<sup>a</sup>, and Pr̄thivī<sup>b</sup>.

सर्वा चीषधयत्वं ह hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सर्वा चीषधयः सह f, सर्वा चीषधयः सह kr<sup>3</sup>, सर्वा चीषधयः सह b, सर्वा चीषधयत्वात् r.—रात्र्यसापात्वं hd, रात्र्यसापात्वं r<sup>3</sup>r<sup>5</sup>, रात्र्यसापात्वं m<sup>1</sup>, रात्र्यसापात्वं r, रात्रिरसात्तिक्ष्मं fkr<sup>3</sup>.—०रसानी hm<sup>1</sup>r<sup>3</sup>fkr<sup>3</sup>r<sup>5</sup>, ०रसानी b, ०रसानी r.—अस्त्रिका hdm<sup>1</sup>, अस्त्रिका fkr, अस्त्रिका b, अस्त्रिका वात्वा<sup>0</sup> r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Ilā does not occur in *Naighaṇṭuka* v. 3, but is taken from v. 5. <sup>b</sup> These feminine deities correspond to the nine (with the addition of Ilā from v. 5) in *Naighaṇṭuka* v. 3, the first four being in the same order. They recur below (ii. 73-75), where Ilā is omitted, Uṣas and Sarasvatī appearing instead.

113. And the two Ends of the Bow belong to him and the Two Worlds<sup>a</sup> forming a pair, and Pestle and Mortar<sup>b</sup> (belong) to him, and the two Oblation-carts as they are called.

मधेति br<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, मधति hdm<sup>1</sup>rfk.—एषात्री hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>, एषोर्षी bskr.—० रोदसी hm<sup>1</sup>rf, ० रोदसी b, तु गेहृमी k, तु गेहृमा r<sup>2</sup>.—०स्त्रि विवं hm<sup>1</sup>fkr, ०स्त्रि एव r<sup>1</sup>r<sup>4</sup>, ०स्त्रि वितं b.

<sup>a</sup> *Rodasi* for the *dyāvāprthīvi* of *Naighaṇṭuka* v. 3.

<sup>b</sup> *Musalolūkkale* for the

*ulūkhalamusale* of *Naighaṇṭuka* v. 3.

114. The two Fostering (goddesses)<sup>a</sup> and the two worshipped with strengthening oblations<sup>a</sup> (are contained) in him, and the Vipās together with the Śutudrī, and the two Agnis, the divine Śuna and Sira<sup>b</sup>, are contained in him.

०उत्ती चेन्ह hm<sup>1</sup>br, ०उत्तिशेन्ह fkr<sup>3</sup>, ०उत्तिशेव r<sup>1</sup>r<sup>4</sup>.—विपाद् सह hm<sup>1</sup>rf, विपाद्नह b,

विपाद्दह् k.—चापी वितदाश्वयो  $h^m^1r$ , चापी वितदाश्वयाः b, चापि वितदाश्वा f (र्द्धा f)  $kr^2$ , विवादेतदाश्वयो  $r^1r^4$ .

\* Cp. Nirukta ix. 41, 42.      <sup>b</sup> Explained by the commentators as Indra and Āditya: see Roth on Nirukta ix. 41, and the various views stated below, v. 8.

115. This World <sup>a</sup> and the morning Soma pressing which is performed at the sacrifice, and the two seasons, Spring and Autumn <sup>a</sup>, the Anusṭubh <sup>b</sup> (metre) and the Trivṛt Stoma;

सोकोर्यं  $h^m^1r^1r^3r^4r^5$ , सोको वे b, सोके वे  $kr^3$ .—प्रातः सवन्  $h^m^1rfk$ , प्रात चवन् b.—र्तु  $h^m^1r$ , र्तु f, र्तु k, र्तु b.—गुष्टवदो चिषुत्  $h^m^1rf$ , गुष्टव् ओ चिषुत् k, गुष्टवाय तृषुत् b, गुष्टप् च चिषुत्  $r^1r^4$ .—The end of the *varga* is here marked by २३ in  $h^m^1bfk$ .

\* This and the following four and a half ślokas (115-120<sup>a,b</sup>) are based chiefly on Nirukta vii. 8. The objects there enumerated as belonging to the sphere of Agni (*agnibhaktūḥ*) are: *ayām lokāḥ prātaḥsavanām* *vasanto gāyatrī trivṛtstoma rathāpttarām* *sāma ye ca devaganāḥ samāṁsātāḥ prathame sthāne . . .* From Nirukta vii. 11 are borrowed *śārad* and *anu-**ṣṭubh*, which, besides the *ekavimśastomaḥ* and the *vairājanī sāma*, are there described as abiding on earth (*prthivīyātānāni*).      <sup>b</sup> *Anusṭubh* is curiously inserted between *stomaḥ* and *trivṛt*, doubtless for metrical reasons. A similar distortion of the natural order of the words occurs in ii. 13 (*asau, ṛṣīyan savanām, lokāḥ*).

#### 24. Other deities associated with Agni.

116. the Gāyatrī, the Ekavimśa (Stoma)<sup>a</sup>, the Rathamṛta chant and the Vairāja chant<sup>a</sup>, the Sādhyas and the Āptyas with the Vasus<sup>b</sup> (belong to the sphere of Agni).

यज्ञ साम  $h^m^1r$ , यज्ञ सांष्ठं b, यज्ञ सांष्ठं  $fkr^2$ .—आप्याय  $h^m^1r^3r^4r^5b$ , आप्याय  $fk$ , आप्याय r.

\* See 115, note \*.      <sup>b</sup> These three groups take the place of the general statement of the Nirukta vii. 8 (the divine groups of the first sphere), but none of these three groups belongs to the terrestrial region according to Naighaṇṭuka v. 5, 6.

117. With Indra and the Maruts<sup>a</sup>, with Soma and Varuṇa, with Parjanya and the Seasons, and with Viṣṇu<sup>b</sup> he shares praise.

वर्षवेज  $hdfk$ , वर्षवेज b.

\* The Maruts are not mentioned in Nirukta vii. 8, but only Indra, Soma, Varuṇa, Parjanya, Ṛtavāḥ as deities sharing praise with Agni (*asya saṃstavikā devāḥ*).      <sup>b</sup> According to Nirukta vii. 8 Agni shares only sacrifice, but not praise in the RV. with Viṣṇu (*agnā-vaiṣṇavām havīr, na tv ṣṭk saṃstavikī daśatayiṣu vidyate*). See Roth, Erläuterungen, p. 104.

118. This same Agni shares sovereignty with Pūṣan<sup>a</sup> and with Varuna. One who knows the essential meaning (of the formulas) should connect<sup>b</sup> the deity (and) the oblation by means of the formulas.

पूषा च hr, पूषा च m<sup>1</sup>, पुंसा च r<sup>5</sup>r<sup>7</sup>, पुंसो च fb, पुंश्च kr<sup>2</sup>.—संदोचयेद् r<sup>1</sup>r<sup>4</sup>, संसूचते hdm<sup>1</sup>rbfk.—हविः hm<sup>1</sup>rb, विः f, विद्: k, विदुः r<sup>2</sup>.

<sup>a</sup> This probably alludes to the remark in Nirukta vii. 8 (similar to that regarding Viṣṇu: see above, 117, note <sup>b</sup>), that Agni-Pūṣan share an oblation, but not any invocation in the dual (āgnāpauṣṇay havīr, na tu *samstavaḥ*). Yāska, however, quotes the verse RV. x. 17. 3 as invoking Agni and Pūṣan separately (*vibhaktistuti*), though not in the dual.

<sup>b</sup> Though the MSS. of both A and B read *samstūyate*, and only r<sup>1</sup>r<sup>4</sup> *samyojayed*, I have chosen the latter reading, as it is impossible to construe the former. I assume *samstūyete* to have been an early gloss meant to explain *samyojayed*, and to have been substituted for the word in later MSS. in the form of *samstūyate*. I take the meaning of the line as given in the text to be as follows: 'one who knows the true meaning of the formulas should connect dual divinities in such a way with an oblation by means of formulas that they not only share the oblation, but share praise (*samstūyete*).'<sup>1</sup> I construe *samyojayed* with the two accusatives *devatām* and *havīḥ* (cp. ii. 20, *sanyag vijānan mantreṣu tam tu karmasu yojayed*).

119. Even though (a god) be not praised along with (another in the dual), one and the same oblation is (occasionally) offered (to both)<sup>a</sup>. The bringing of the gods, as well as the taking of the oblations (to them)<sup>b</sup>,

जसंसूतसापि hdm<sup>1</sup>bf, जसंसूतस वि k, जसंसूतसापि r, जसंसूतसापि r<sup>1</sup>r<sup>4</sup>.—सतो hr, ततो kr<sup>4</sup>(r<sup>2</sup>?).—हविरेकं br, हविरेवं hm<sup>1</sup>r<sup>3</sup>, हविरेषा fkr<sup>2</sup>.—निष्पत्ति h, निष्पत्ति m<sup>1</sup>dbrfk.—वहनं हविषां h (वहनं च हविषां Nirukta vii. 8), वहनं हविषा m<sup>1</sup>, हविषां वहनं bfkr, हविषो वहनं r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This doubtless alludes to Yāska's remarks in Nirukta vii. 8 as to Agni-Viṣṇu and Agni-Pūṣan having a combined oblation, but not combined praise (*samstava*). The writer means that a combined oblation is offered to deities whose praise is combined; but even when combined praise of them cannot be found, a combined oblation may be offered them. With regard to Agni-Pūṣan, Durga remarks: *mrgyam udāharāṣay yena samstavaḥ*.

<sup>b</sup> This line 119<sup>ed</sup> (*devatāvāhanam*) in all the MSS. comes before 118<sup>ed</sup> (*devatām artha<sup>o</sup>*). It was probably transposed by an oversight in the archetype owing to the beginning of both lines being identical (*devata<sup>o</sup>*). That it originally came before 120<sup>ed</sup> (*karma dṛṣṭe ca*) is both evident in itself, and is proved by Nirukta vii. 8, on which the two lines are clearly based: *atīhāya karma vakanay ca kavīṣām āvāhanay ca devatānām yac ca kīm cīd dārṣṭivisayikam agnikarmattat*.

120. is his activity, and whatever moves within the ken of vision (is connected with that activity)<sup>a</sup>. Thus the whole of this great group contained in the Agni of earth has been stated.

इष्टे च hm<sup>1</sup>rfk, इष्टे तु r<sup>1</sup>r<sup>4</sup>, इष्टेषु r<sup>5</sup>r<sup>7</sup>, इष्टेषु b. The line being clearly a paraphrase of the phrase used in the Nirukta vii. 8 (yac ca kin̄ cid dārśīviśayikam agnikarma), the original reading was probably dṛṣṭes ca or dṛṣṭes tu (viśaye).—पृष्ठिवरव्याखयो hrf, गन्धा-स्थयो k, गन्धामयो b.—The end of the *varga* is here marked by २४ in hdm<sup>1</sup>bfk.

<sup>a</sup> That is, one of Agni's activities is to make objects visible. Cp. Roth, Erläuterungen, p. 104: 'und alles was sich auf das Sehen bezieht fällt unter seine Thätigkeit.'

### 25. The group of deities of the middle sphere belonging to Indra.

121. Now the group of the middle sphere belonging to Indra follows here, (including) the celestial cars and the group of the Apsarases.

यस्तेष्ट्रो m<sup>1</sup>d, यस्तेष्ट्रो hr, याः चेद्ग्रो f, यास्तेष्ट्रो k, यस्तेष्ट्रो br<sup>1</sup>r<sup>4</sup>.—यस्तः सोऽयम् bdr, यस्त सो धम् b, यस्तो धम् f, यस्तो यः म् k.—यस्तसाप्तरसां hdm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, गन्धर्वा-प्तरसां bfk, गन्धर्वाप्तरसस् r<sup>1</sup>r<sup>4</sup>.—The evidence of the MSS. points to <sup>a</sup>प्तरसां as the original reading. The alteration of यस्तसा<sup>o</sup> to यस्तव्या<sup>o</sup> would easily suggest itself, and then the gen. pl. would naturally be changed (as in r<sup>1</sup>r<sup>4</sup>) to the nom. for the sake of the construction.

122. In Indra<sup>a</sup> are contained Parjanya, Rudra, Vāyu, Br̄haspati, Varuṇa, Ka, Mr̄tyu, and the god Brahmanaspati;

<sup>a</sup> The deities of the middle sphere enumerated in this and the following seven ślokas (122-129) are identical with those contained in Naighaṇṭuka v. 4, 5. The order is, however, considerably diversified here, and two deities are added (Sītā and Lākṣa).

123. Manyu, Viśvakarman, Mitra, Kṣetrapati<sup>a</sup>, Yama, Tārkṣya, as well as Vāstospati, and also Sarasvat are here;

मनुष्य hr (मनुः Naighaṇṭuka v. 4), मनुष्य m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>.—चतुर्हात् hm<sup>1</sup>rbfk, तत्त्वं तु r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Kṣetrapati in Naighaṇṭuka v. 4.

124. Apām napāt and Dadhikrā, then Suparna, Purūravas, Rta, Asunīti, Vena; in his sphere (*āśraye*) also is Aditi;

दधिक्रात् hm<sup>1</sup>r, दधिक्रात् r<sup>3</sup>, धवक्रात् b, दधिक्रा च r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, दधिक्रा fk.—पितॄ च hm<sup>1</sup>rf, वेनस्तस् k, वेनस् r<sup>4</sup>, वेन b.—तस्मीतस्तात्यये r<sup>1</sup>r<sup>4</sup>, तस्मीतस्तात्यये b, तस्मेषु च स्तियो hdm<sup>1</sup>rfk, तस्मेषु स्तियो r<sup>5</sup>r<sup>7</sup>. Though the weight of the MS. evidence seems to favour

तथेष्टुव स्त्रियो, I have preferred तथेतस्तामयि because (1) Indu occurs in the next śloka but one, where there is no trace of a corruption, (2) स्त्रियः are not mentioned in Naighaṇṭuka v. 4, 5; (3) गमये could easily be corrupted to स्त्रियो, especially in juxtaposition with अदितिः, the latter being the first of the मध्यमस्ताना स्त्रियः (see Nirukta xi. 22); (4) तथेतस्ता could have been corrupted to तथेष्टुव.—With regard to the expression तथेतस्ता गमये अदितिः cp. ii. 10 तस्तामयि सरस्तुव.

125. and Tvaṣṭṛ and Savitṛ, Vāta as well as Vācaspati, Dhāṭṛ and also Prajāpati, and those who are called Atharvans;

वातो hm<sup>1</sup>br, वाचो r<sup>1</sup>r<sup>4</sup>, omitted in fk.—वैष अष्टर्वादस्त्र hm<sup>1</sup>r, वैषाष्टर्वादस्त्र fb, वैष वाष्टर्वादस्त्र kr<sup>2</sup>.

126. and so also the Falcon, and Agni, as well as she who is called Ilā; Vidhāṭṛ, Indu, the Dragon of the Deep, Soma, the Dragon, and the Moon;

शीलशीविषम् r<sup>1</sup>r<sup>4</sup>, सनशीविम् b, मृगवशीवम् hm<sup>1</sup>rfk, each group of MSS. thus showing both readings (as above in 124). But मृगवः is improbable, because (1) the name occurs below (128); (2) शील would then be the only name in Naighaṇṭuka v. 4, 5 omitted in this passage of the BD. (122-129). मृगवः has probably come in here owing to the frequent juxtaposition of the name with अष्टर्वादः.—अपिष्ठ hm<sup>1</sup>r b fk, आपष्ठ r<sup>2</sup> (r<sup>1</sup>?)r<sup>4</sup>.—तथेष्टा वैष या शूता hdm<sup>1</sup>, तथेष्टावैष या शूताः b, तथेष्टा वैष या शूताः r, तथेष्टावैष या शूताः fk (the त in f looks like त्स, k has त्ता).—विषातिष्टुर् hm<sup>1</sup>r, विषातिष्टुर् b, विषातिष्टुर् f, विषातिष्टुर् k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>bfk; but in d the २५ follows the number of the preceding śloka, २५ (= १२५).

#### 26. Deities and deified objects belonging to Indra's sphere.

127. and the divine Viśvānara, and the group of the Rudras is praised with (him), the Maruts, as well as the Angirases, and the Fathers together with the Ṛbhus.

ऋषे hm<sup>1</sup>rb, ऋषे kr<sup>2</sup>r<sup>7</sup>.—देवो रुद्राणां r<sup>1</sup>r<sup>4</sup>, देवो रुद्राणां b, देव मृग्नाणां k, देव मृग्नाणां hdm<sup>1</sup>fr. If मृग्नाणां were read, the Rudras, occurring as they do in Naighaṇṭuka v. 5, would disappear from the present passage of the BD. altogether. The names in the Naighaṇṭuka occur in the following order: मर्ततः । रुद्रः । चमयः । अङ्गिरसः । पितरः । Hence both Rudras and Ṛbhus are to be expected in the present śloka.—चर्तुमिः hm<sup>1</sup>r, चर्तुमिः d, च उमिः b, चैवमिः fk. The Ṛbhus, not the Ṛtus, occur in Naighaṇṭuka v. 5. चर्तुमिः was doubtless changed to चर्तुमिः on account of the reading मृग्नाणां in the preceding line. The words मर्ततचर्तुमिः चहूँ occur at the end of a line in Rgvidhāna i. 9. 4.

128. Rākā, Vāc, Saramā, and the Āptyas, the Bhṛgus, Aghnyā, Sarasvatī, Yāmī, Urvaśī, Siniśāli, Pathyā, Svasti, Uṣas, Kuhū;

सर्मात्याच्च  $hm^1$  r<sup>2</sup> f<sup>3</sup> k, सर्मात्याच्च  $r^4$ , सर्मात्याच्च b.—यमुर्वशी  $hm^1$  r, यमुर्वशि (probably meant for “सी) f, यमुर्वशि k, यमुर्वशि b.

129. Earth, Anumatī, Dhenu, Sītā<sup>a</sup>, Lākṣā<sup>b</sup>, likewise Go and Gaurī, as well as Rodasī; and he (Indra) is the husband of Indrāṇī.

सीता चाचा  $hdm^1$  r<sup>2</sup> r<sup>3</sup>, सीता चाचा b, सीता चाचा k, सीतेचाचा r, शीर्षाचाचा  
 $r^1$  r<sup>4</sup> (cp. ii. 84).—तथैष  $hm^1$  r<sup>2</sup> r<sup>3</sup> f<sup>4</sup> b, तथैष k, दितिष  $r^1$  r<sup>4</sup>.—षष्ठि इक्ष्वाकाष्ठैष  $hm^1$  r,  
ऐवेद्रायस्ताष्ठैष f, ऐवेद्रायस्ताष्ठैष kr<sup>2</sup>, ऐवेद्रायस्ताष्ठैषवैष b.

<sup>a</sup> Sītā and Lākṣā are the only names in the above passage (122-129) not found in Naighaṇṭuka v. 4, 5. <sup>b</sup> See below, ii. 84 (also Ārṣṇukramanī x. 102), and viii. 51.

130. The metre Triṣṭubh<sup>a</sup> and Pañkti and the middlemost of the worlds and the middle (i. e. midday) pressing (of Soma), one should know, (belong to his) sphere among these same (gods);

एतेष्वेवाश्वयो  $hdm^1$  r, एतेष्वेवाश्वये fkr<sup>2</sup> r<sup>3</sup>, पतेष्वेवाश्वये b.

<sup>a</sup> The statements of this and the following śloka are based on Nirukta vii. 10: athaitānīndrahaktīni: antarikṣaloko mādhyāṇḍināṇā savanāṇā griṇmas triṣṭup.. bṛhat sāma, and vii. 11: kēmantāḥ pañktīḥ .. sākvaraṇā sāmety antarikṣāyatanāṇā.

131. and the two seasons, Summer and Winter, and the chant which is called Brhat, and the chant which, Śākvara by name, is sung in the Śākvari verses<sup>a</sup>.

चतुर्थ च hrfk, चतुर्थ च b.—चृहत bfkr, चृहत hd.—यद्वीतं hrfk, यद्वीतं b.—शाक्वरम् hr fk, शाक्वरं b.—The only MSS. accessible to me which, in accordance with the usage of Vedic works, repeat the last words of the adhyāya, are b and f. Whether any of the MSS. used by Rājendralāla Mitra follow this practice, I have no means of ascertaining. See Roth, Nirukta, Erläuterungen, p. 15, last paragraph.—The end of the varga is here marked by १३६ in bdfkm<sup>1</sup>. The last śloka is numbered १३७ in hd. It should be the same in r (instead of १३०); the error is due to १३१ being repeated after śloka १३२.

<sup>a</sup> Cp. Durga on Nirukta vii. 10, 11, Bibliotheca Indica ed., vol. iii, p. 364.

## 1. Deities of Indra's sphere.

1. Śākatāyana, moreover, says that to him (Indra) belong (asyaśārayau) two Stomas, (viz.) that which is called the fifteenfold (*pañcadaśa*), and that which is three times nine in number (*trīnava*)<sup>a</sup>.

द्वी hr<sup>3</sup>m<sup>1</sup>bfr<sup>3</sup>r<sup>5</sup>, तौ r.—जाग्रथी hm<sup>1</sup>r, जाग्रथे b, जाग्रयत् (साक्षुगण्यः) f. The line r<sup>ab</sup> omitted in k.—यस्य hm<sup>1</sup>rb, यस्य fkr<sup>3</sup>.—संखाया hm<sup>1</sup>r, संखाया fk, मखाया b, संखायां r<sup>1</sup>r<sup>4</sup>.

\* The statement that the Pañcadaśa Stoma and the Trīnava Stoma belong to Indra's sphere is also made in Nirukta vii. 10, line 1, and ix, line 5 respectively.

2. He is praised in combination (*samstutah*) with Pūṣan and Viṣṇu and Varuna, and with Soma, Vāyu, Agni, Kutsa, as well as Brahmanaspati<sup>a</sup>;

देव hm<sup>1</sup>r, देव b. In place of संस्तुतस्त्रिव पूष्णा f has पूष्ण्या, and k पूष्ण्या (sic).

\* All the ten deities stated here, and in the following śloka, to be praised with Indra are enumerated in the same sense in Nirukta vii. 10 (lines 3, 4): *athagasya samstavikā devāḥ: agnīḥ soma varuṇāḥ pūṣā bṛhaspatīḥ brahmaṇaspatīḥ parvataḥ kutsa viṣṇuḥ vāyuḥ.*

3. with Bṛhataspati<sup>a</sup> as well as (with him) who is Parvata<sup>b</sup> by name. They say that in some praises certain (gods) are praised as incidental<sup>c</sup>.

बृहतस्तिना देव hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>, बृहतस्तिना च तता r, बृहतस्तिना देव f, स बृहतस्तिना देव kr<sup>3</sup>. As MSS. of both families have the reading बृहतस्तिना (following Yāska's etymology बृहतः पाता Nirukta x. 11) it must be original (cp. R's variant in the next pāda). The त having dropped out in some, a syllable was added at the end in one variant (r) and at the beginning in another (kr<sup>3</sup>).—जाग्रा यस्यापि पर्वतः hm<sup>1</sup>r<sup>3</sup>B, बृहतस्त्रिव देव पर्वतः r(=r<sup>1</sup>r<sup>4</sup>?).—कासुचित्वेचिदित्वाऽङ्ग्रह hm<sup>1</sup>r, कासुचित्वेचिविदित्वाऽङ्ग्रह f, कासुचित्वेचुचिदित्वाऽङ्ग्रह k, कासुचित्वेचिविदित्वा b.—निपाता hm<sup>1</sup>bsk, निपाताः r, निपातः r<sup>1</sup>r<sup>4</sup>.—सुताः hm<sup>1</sup>rsk, सुता b, सुतः r<sup>1</sup>r<sup>4</sup>.

\* Bṛhataspati is doubtless meant as the etymological equivalent of Bṛhaspati (see critical note).      b Op. below, iv. 5, where Parvata is explained as representing Indra's bolt (*vajra*).      c *Nipātāḥ* is here used like *nīpātāḥ*; cp. Nirukta x. 13: *kāś cīd (devatā) nīpātābhājāḥ*.

4. And the god Mitra is frequently praised<sup>a</sup> in the sacred text (*śrūyate*) with Varuna, Soma with Rudra and Pūṣan, and again Pūṣan with Vāyu<sup>b</sup>;

मिष्ठा A, मिष्ठु B.—शूयते  $hdm^1r^8r^5r^7$ , शृयते b, थते fk, सूयते r.—सहासङ्गत् all MSS. (cp. R. note 3), सहा: सङ्गत् r.—पुणः पूषा च वायुना  $m^1rfk$ , पुः पूषा च वायुना  $hd$ , पुणः सहा च वायुना b.

\* That is, in Indra's (middle) sphere: cf. Roth, Erläuterungen, p. 105. The statement about these five couples being praised together, follows Nirukta vii. 10: *athāpi mitro varuṇena samstūyate pūṣā rūdriṇā ca soma'gninā ca pūṣā vātēna ca parjanyāḥ*. <sup>b</sup> In associating Vāyu (not Agni) with Pūṣā the BD. here agrees with the shorter recension of the Nirukta (*vāyunā ca pūṣā*: Roth, p. 201), while the longer recension (as quoted in note \*) associates Agni with Pūṣā: see Roth, Erläuterungen, p. 105, note 3.

5. and Parjanya with Vāta. Elsewhere, however, he (Indra) is here and there (*kvacit*), in these stanzas, hemistichs, verses, (or) hymns (of the Rg-veda) as a whole, distinguished (as the deity).

वातिनेष च  $hm^1r^8$ , वातिनेष तु r, वातिष वेष  $fk r^2r^5$ , वातिषते b.—व्यष वै ऋचित्  $hm^1r^3r^5r^7$ , वै ऋचित्त्वाचित् br, वै ऋचित् fk.—सूतेष्विष्टु तु  $hm^1rfk$ , सूतेष्विष्टु  $r^1r^4$ , सूतेष्विष्टु  $r^7$ , सूतेष्विष्टु b.

6. Now the taking up<sup>a</sup> of moisture is his function, and the destruction of Vṛtra, (and)—the prevailing feature (*prabhutvam*) of (his) praise—the complete accomplishment of every (kind of) mighty deed <sup>b</sup>.

रसादानं  $hdm^1rbfk$ , रसादानं  $r^1r^4$ .—कर्मास्त  $hm^1rfk$ , कर्मा खाद् b.—सुतेः  $hdm^1r$ , सुते b, सुतः fk.—प्रसुतं  $hrbfk$ , प्रसुतं  $m^1$ .—The end of the *varga* is here marked by ९ in  $bfkm^1d$ .

\* One would at first sight be inclined to favour the reading of  $r^1r^4$  *rasadānam*: cp. Nirukta vii. 10: *rasānupradānam*, 'the giving back of moisture,' while *rasādānam* is there stated to be the function of the Sun (see below, 19). But the reading of the text, *rasādānam*, occurring in MSS. of both families, is supported by BD. i. 68, where it is said of the middle Agni (Jātavedas) *rasān* . . . *ādāya* . . . *varṣati*; and in iv. 38 the function of (the middle) Agni is described as *karānam* . . . *vāro visargān* *punar eva ca*. <sup>b</sup> This śloka is based on Nirukta vii. 10, where the three functions of Indra are stated to be the bestowal of moisture, the slaying of Vṛtra, and the accomplishment of every mighty deed: *athāya karma rasānupradānam vṛtravādho yā ca kā ca balakṛtīr īndrakarmaivā tat*.

## 2. Deities of Sūrya's sphere: his three wives.

7. Thus Indra's group belonging to the middle sphere has been duly specified. Now learn the following group of the heavenly sphere (and) belonging to Sūrya.

यः परस्यु dr, यः परस्या fk, य परस्यु h, यप्तरस्यु b, यस्य यस्यु r<sup>1</sup>. — यस्यः h dr, यस्या b fk. — युक्तानस् h r fk, युक्तानस् b.

8. The two chief gods<sup>a</sup> of that (group) connected with Sūrya are the Aśvins<sup>b</sup>; while Vṛṣākapāyi, Sūryā, and Uṣas<sup>c</sup> are the wives of Sūrya<sup>d</sup>.

देवावचिनी hr b fk, देवौ लवचिनी r<sup>1</sup> r<sup>4</sup>. — वृषाकपायी all MSS., वृषाकपायि r (cp. R's note 2). — सूर्योषाः hr fk, सूर्योषा b. — पत्नयः hrb, यत्नयः f, यत्नतः kr<sup>2</sup>, पत्नयः r<sup>1</sup>.

<sup>a</sup> Cp. Nirukta xii. 1: *tāśām* (*dyusthānānām*) *devatānām*) *aśvinau prathamāgāminas bhavataḥ*.  
<sup>b</sup> In this and the following four ślokas (8-12) all the deities enumerated in Naighaṇṭuka v. 6 are mentioned, though in a different order, except Tvaṣṭṛ (omitted perhaps because occurring twice before: i. 108, and i. 125). The list begins with the same four names: Aśvins, Uṣas, Sūryā, Vṛṣākapāyi. <sup>c</sup> Op. below, iii. 10. <sup>d</sup> Cp. Nirukta xii. 7: *sūryā sūryasya patni*.

9. From that (heavenly world) they return hitherward<sup>a</sup>, reversed, in connexion with him (Sūrya). They call her Uṣas before sunrise<sup>b</sup>, Sūryā when midday reigns<sup>c</sup>,

चमुतो र्वाहू hr f (र्वाहू f) k, चमुतो र्वाहू r<sup>6</sup> r<sup>7</sup>, चमुतो वाहू m<sup>1</sup>, चमुतो वाहू b. — प्रतिशोभास् b fk rd, प्रतिशोभास् h. — तदाश्रयाḥ hr, तदाश्रया b, तदश्रियाḥ fk, पश्चोदये r<sup>1</sup> r<sup>4</sup>. — पुरोदयात् h fr, पुरोदया k, पुरोदयात् b, पुरोदये r<sup>1</sup> r<sup>4</sup> (cp. below, vii. 121). — सूर्यी r, सूर्यी hd m<sup>1</sup> fk, सूर्यी b.

<sup>a</sup> The words *amuto 'rvāḥ* are doubtless suggested by Nirukta vii. 24: *amuto 'rvāścaḥ paryāvartate* with reference to the rays of the sun. <sup>b</sup> Cp. iii. 10: *prāg udayāt*, and vii. 121. <sup>c</sup> The expression *madhyāyandine sthite* also occurs in Rgvidhāna i. 9. 2.

10. but Vṛṣākapāyi at the setting<sup>a</sup> of the sun. In his sphere (*āśraye*) also are Saranyū, Bhaga, Pūṣan, Vṛṣākapi;

वृषाकपायी all MSS., वृषाकपायिः r. — सूर्यस्य तामेवाऽस् r<sup>1</sup> r<sup>4</sup>, सूर्यस्य तामेवाऽऽ b fr<sup>2</sup>, सूर्यस्य तामेवाहू k, सूर्याकपायि चाऽऽ hd m<sup>1</sup>, सूर्याकपाया चाऽऽः r. — तु निमुचि r<sup>1</sup>, तु निमुचि r<sup>2</sup>, तुति तिमुचि b, तुतिमुचि hd m<sup>1</sup> r fk. — तस्माश्रये m<sup>1</sup> br (cp. above, i. 124), तस्माश्रये hr<sup>3</sup>, तस्माश्रये f, तस्माश्रये k. — सरस्युच्च h m<sup>1</sup> r, सरस्युच्च f, शरस्युच्च b, तस्मापुच्च k, तस्मापुच्च r<sup>2</sup>. — चृष्णाकपिः hm<sup>1</sup> rb, चृष्णाकपिः f kr<sup>2</sup>.

<sup>a</sup> Tu *nimucit*: this is a good instance of the B MSS. preserving, in a corrupt form, the undoubtedly original reading; of the agreement of an A MS. (r<sup>1</sup>) and a B MS. (b) in preserving an original reading (cp. i. 126); and of A MSS. (in agreement with some B MSS., fk) showing a corruption in a seemingly correct form: *stutisv* *rci*.

11. Yama, Vaiśvānara <sup>a</sup>, Viṣṇu, Varuṇa, Aja ekapād, and Earth (*prthivī*), and Ocean (*samudra*), the Gods, and the Seven Seers (*saptarṣayāḥ*);

वैश्वानरः all MSS., विश्वानरः Naighaṇṭuka v. 6 as well as 5 (both celestial and atmospheric); the latter form occurs above, i. 127.—समुद्राच b f k (Naighaṇṭuka v. 6 समुद्रः), समुद्राच h m<sup>1</sup> r.—The end of the *varga* is here marked by ॒ in dbfk, but by ॒ in hm<sup>1</sup>.

<sup>a</sup> For a similar discrepancy, cp. above, i. 110 (Narāśampa and Nārāśampa).

### 3. Deities of Sūrya's sphere (continued).

12. the Ādityas, the Hairy Ones <sup>a</sup> (*keśināḥ*), and the Sādhyas, Savitr with the Vasus, Manu, Dadhyāñc, Atharvan, the All (gods) <sup>b</sup>, the Steeds (*vājināḥ*), the Wives of the Gods.

सविता h m<sup>1</sup> r, सदेच b, सदेच f k.—सुभिर् h m<sup>1</sup> r, तसुभिर् b, वनुपुष्टिर् f k.—दध्युः dr, दध्युः h m<sup>1</sup> f k, दध्युः b.

<sup>a</sup> In Naighaṇṭuka v. 6 both *keśi* and *keśināḥ* occur. Both may be meant by the prior member of the compound used in the text, *keśi-sādhyāḥ*. <sup>b</sup> Viśve is occasionally used in the Brhaddevatā for viśve devāḥ: see Index of Words, *sub voce*.

13. That <sup>a</sup> (heavenly) world, the third (Soma) pressing <sup>b</sup>, the Raivata and the Vairūpa chant (*sāman*), and the Rains as well as the Cold Season;

चसी तृतीयं सवनं खोकः r, चसी तृतीयं सवनं खोकाः h m<sup>1</sup>, चसी तृतीयसवनं खोकाः r<sup>1</sup> r<sup>4</sup>, चसी तृतीयः सवनखोकः b, चसी तृतीयः सवनं खोम fkr<sup>2</sup> (सर्वम् f).—साम च m<sup>1</sup> r, सामा च h b f k.—शिशिरी च hr f k, शिशिरी च b.

<sup>a</sup> This and the next śloka are based on the following statements of Nirukta vii. 11 (lines 1 and 6):—*atihātāny ādityabhaktīni: asau lokas tṛtīyasavanan varṣā jagatī saptadāstomo vairūpañ sāma and sīśiro 'tīchandāñ trayastriñāstomo ratvatañ sāmeti dyudhaktīni*.

<sup>b</sup> The order of the words in the text, *asau tṛtīyan savanāñ lokāḥ*, in which all the MSS. agree, is a curious transposition, on metrical grounds, of the words of the Nirukta. A similar transposition is sometimes found in the case of *pratikas* (cp. i. 57; iv. 122; v. 169).

14. and the thirty-threefold Stoma and that which in arrangement (*klptyā*) is seventeenfold; and the metre called Jagatī as well as the Atichandas metres.

य खोमः b f k, यः खोमः r, यत्खोमं r<sup>1</sup> r<sup>4</sup>, यः खोमः m<sup>1</sup>, यः खोम h d.—कृष्णा h m<sup>1</sup> f k, किष्णा b, कृष्णा d, कृष्णा r.—०कृष्णसाच h m<sup>1</sup> r, ०कृष्णसाच b, ०कृष्णसाच r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>2</sup>, (तथा) इंद - - चक्र (याः) f, (तथा) इंद - - र्दक्र (ये) k.

15. And what relates to Puruṣa, they say, is his (*asya*); now all this (universe: *etat sarvam*) is related to Puruṣa<sup>a</sup>. Three gods are to be recognized as associated with him (*etasya*) in praise:—

चाऽर्त् hm<sup>1</sup>r, चाऽर्त् k, चाऽर्त् fb.—सर्वमेव तु hm<sup>1</sup>r, सर्वमेव ह fkr<sup>2</sup>, सर्वमेव तु b.—संखविकासद्यः hm<sup>1</sup>r, संखविकासु ये f, संखविकासद्ये k, संखविकासद्यः b.

<sup>a</sup> Op. above, i. 73.

16. (viz.) the Moon and Wind (*Vāyu*) and that which is regarded as the Year (*samvatsara*)<sup>a</sup>. Now some offer to him an oblation addressed to Sūrya and <sup>b</sup> Vaiśvānara.

यस्य संवत्सरं r<sup>1</sup>r<sup>4</sup>, पंच संवत्सरं fkr<sup>2</sup>, पंचमं वत्सरं hdm<sup>1</sup>br.—कैविष्टु hm<sup>1</sup>rfk, कैविष्टे b.—निर्वपत्त्वं hm<sup>1</sup>bfk, निर्वपत्त्वं r, निर्वपते r<sup>1</sup>r<sup>4</sup>.—सौर्यविशानरं hm<sup>1</sup>bfk (Nirukta vii. 23, last two lines), सौर्ये विशानरं r.—हविः hrfk, विदुः b.—The end of the *varga* is here marked by ३ in hdbf, by ४ in m<sup>1</sup>, not at all in k.

<sup>a</sup> This line follows Nirukta vii. 11, line 3: *candramasā vāyunā samvatsarepeti sam-stavaḥ*.   <sup>b</sup> Op. Śaṅgurusīya on x. 88: *suryavaiśvānariyam: sūryadevatyām vaiśvānara-guṣāgnidevatyām ca*.

#### 4. Sūrya and Vaiśvānara a form of Agni.

17. For (the hymn) addressed to Sūrya and Vaiśvānara<sup>a</sup> appears like a hymn of his (Sūrya's: *tat-sūktam*): (whether) a stanza, a hemistich, or a verse, or a couplet, or a triplet (is regarded).

तत्सूक्तम् hm<sup>1</sup>rfk, न सूक्तम् br<sup>1</sup>r<sup>4</sup>.—हस्य hrfk, हस्य r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> RV. x. 88; see Sarvānukramaṇī and Sāyaṇa's introduction to that hymn; cp. also above, i. 100, 102, and Nirukta vii. 23 and 24.

18. But by that expression containing the word 'head'<sup>a</sup> (his) praise is apparent. Here the identity of Sūrya, Vaiśvānara, and Agni appears.

प्रवादेन hm<sup>1</sup>r, प्रपादेन bfkr<sup>2</sup>, प्रयोगेण r<sup>1</sup>r<sup>4</sup>.—हृष्टा मूर्धन्वता m<sup>1</sup>rb, हृष्टा मू— खता hd, हृष्टा मूर्धता f, हृष्टा मूर्धता k.—सूर्यविशानरापीणाम् kr, सूर्यविशानरीरापीणाम् b, सौर्यविशानरापीणाम् hr<sup>1</sup>r<sup>4</sup>m<sup>1</sup>fr<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> *Mūrdhanvatā*: that is in RV. x. 88. 5, 6, where Agni is described as being the head (*mūrdhā*), or standing at the head (*mūrdhan*) of the world; cp. Nirukta vii. 27.

19. Now the holding<sup>a</sup> (*harana*) of moisture in that (celestial) world (*amutra*) also by means of (his) rays—this is (his) function:

wherefore all beings fail to distinguish (him) very clearly by the eye.

हरयं तु रसस्तित् r(r<sup>1</sup>r<sup>4</sup>?), इरयं रसमिदास्त् hr<sup>3</sup>m<sup>1</sup>fr<sup>5</sup>r<sup>7</sup> (०४३, ०७३० f), हिरस्यसि-  
मिदास्त् k. I have adopted the reading of r, against the weight of the MS. evidence, because on the one hand *rasa* or a similar word is necessary (cp. i. 68; ii. 6; iv. 38), and, on the other, *rasmibhiḥ*, as coming at the end of the line, is superfluous here. Its occurrence here also is doubtless an early corruption due to anticipation helped by the identity of the first syllable of *rasasya* and *rasmibhiḥ*.—कर्मसुष्च च hr<sup>3</sup>bfkr<sup>5</sup>r<sup>7</sup>, कर्मवासुष्च  
r.—येन नातिविजानति hdr<sup>3</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, येन नातिविजानाति bfk, यानीमाणि च पश्चिमि  
r.—सर्वमूर्ताणि br, सूर्यमूर्ताणि hr<sup>3</sup>m<sup>1</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. मूर्त्य०, the reading of most of the MSS., would be an easy corruption of सर्व०, partly owing to the ū of मूर्ताणि, and partly because सूर्य० would be in the mind of the copyist. The expression सर्वमूर्ताणि recurs in ii. 31. But सूर्य० मूर्ताणि might have been the original reading.—चतुषा hdr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तेजसा r.

<sup>a</sup> This word is probably meant to express the double phrase of the Nirukta (vii. 11): *athāya karma rasādānam rasmibhiḥ ca rasādhārapam*, 'the taking up and holding of moisture with his rays.'

20. Now distinguishing correctly in the formulas this distribution of these (three deities) which arises <sup>a</sup> from (their different) powers and spheres,

विजानन् r<sup>1</sup>r<sup>4</sup>, विजानं b, विज्ञान hm<sup>1</sup>k, विज्ञानं f, विज्ञात् r.

<sup>a</sup> *Vibhūti-sthāna-saṃbhavam*, a bahuvrihi, as in i. 104; but *vibhūti-sthāna-janma* in i. 96 is a dvandva.

21. Teaching, studying, and reciting a formula (addressed to them), a man attains to the sphere of, to identity of world (and) intimate union with, these same (gods).

अथापयत्तधीयानो hm<sup>1</sup>rfk, ०यन्वीयान् b.—मन्त्रं वैवागुकीर्तयन् m<sup>1</sup>r, मन्त्रु वैवागु-  
कीर्तयं b, मन्त्रु वैवागुकीर्तयन् r<sup>1</sup>r<sup>4</sup>, मन्त्रं वैवागुकीर्तयेत् fk (येत् corr. to ०यत् f), मन्त्रे  
वैवागुकीर्तयेत् hd.—साक्षं hm<sup>1</sup>r, साक्षं bfk.—साक्षोक्तं r, साक्षोक्तं hd kf (मा० f), साक्ष-  
ोक्तं b.—एव वश्चति Bhr<sup>3</sup>m<sup>1</sup>, चधिवश्चति r.—The end of the *varga* is here marked by ४ in hdbfm<sup>1</sup>, not in k.

5. Five names of Agni. Derivation of Agni, Dravindas, Tanūnapāt.

22. Now as to the hymns, the poets proclaim (in them) five names of Agni, twenty-six of Indra, and seven of Sūrya.

सूर्याणि hdm<sup>1</sup>rbfk, सूर्येषु r<sup>1</sup>r<sup>4</sup>.—षड्जिंशतिस् hdbr, ०शतिः f, ०शति m<sup>1</sup>k.

23. The separate explanation, based on the function<sup>a</sup> (of the god), of each of these here, do ye listen to as duly stated by me in its entirety.

<sup>a</sup> With *prithak-nirvacanap karmajam* cp. *vibhāgān vibhūti-sthāna-saṃbhavam* in 20.

24. Because he was born at the beginning (*ag-re*) of beings, and because he is a leader (*agra-ni*)<sup>a</sup> at the sacrifice, or (because) he unites (his) body (*āngam sam-ni*)<sup>b</sup>, he is praised by sages under the name of 'Ag-ni.'

चार्ष्णे hm<sup>1</sup>r, चार्षे bfk.—संगते m<sup>1</sup>fk, संगते hrb, संगते r<sup>1</sup>r<sup>4</sup>.—चांब hdm<sup>1</sup>, चांब fk, चांब b, चांब r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> These three etymologies are practically identical with those of Nirukta vii. 14: *agreśir bhavati*, *agran yajileṣu pratiṣipate*, *āṅgam nayati saṃnamamānaḥ*; cp. above, i. 91.

<sup>b</sup> *Sam-nayate* is doubtless meant to correspond to Yāska's *nayati saṃ-namamānaḥ*.

25. Kutsa<sup>a</sup> observing the action by which he bestowed<sup>b</sup> *dravīṇa*<sup>c</sup>—wealth or<sup>d</sup> strength—proclaimed him as Dravīṇo-das (1).

वापि hm<sup>1</sup>rfk, वा b, वैष r<sup>1</sup>r<sup>4</sup>.—प्रायच्छेष्म r, प्रायच्छेष्म f, प्रायच्छेष्म hdm<sup>1</sup>, प्रायच्छेष्म k, प्रायच्छेष्म br<sup>1</sup>r<sup>4</sup>: cp. RV. i. 96. 8 प्र यंवत् (indicative aorist in form, but injunctive in sense).

<sup>a</sup> In RV. i. 96. 8. <sup>b</sup> The ā in the majority of MSS. seems decisive in favour of *prāyachad* as against *prayached*. <sup>c</sup> Op. Nirukta viii. 1: *dhanam dravīṇam ucyate . . . balam vā dravīṇam*. <sup>d</sup> Though *vāpi* gives one syllable too much to the line, it is probably original, as the rhythm at the end of the pāda is normal (ु---०), the two syllables at the beginning (*drāvī-*) taking the place of one long one. For analogous irregularities in the Mahābhārata, see Hopkins, *The Great Epic of India*, p. 52.

26. This (terrestrial) Agni is Tanūnapāt (2). For that (celestial) Agni is *tanu* from *tanana*. (extending): from him the middle (Agni) was born, then from the middle one, in (his proper) place, this (terrestrial) one<sup>a</sup>.

तननात्तनुः fr, ततनात्तनुः m<sup>1</sup>, तनना तनुः k, तनात्तनुः b, ततरात्तनुः h, तपसा तनुः r<sup>1</sup>r<sup>4</sup>.—चार्षे hm<sup>1</sup>r, चार्षे bfk.—चार्षेऽप्यं hm<sup>1</sup>r, चार्षेऽप्यं f, चार्षेऽप्यं kr<sup>2</sup>, चार्ष b, चार्षेऽप्यं r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by ४ in hdm<sup>1</sup>bfk.

<sup>a</sup> Cp. below, iii. 64.

#### 6. *Narāśamsa, Pavamāna, Jātavedas.*

27. The poets call an immediate<sup>a</sup> descendant (*prajām*) grandson (*napāt*), and this (terrestrial) Agni is the grandson<sup>b</sup> of that (celestial) one; hence he is Tanūnapāt.

अग्नवरां hbr<sup>5</sup> r<sup>7</sup> fk, अग्नवरं dr.—ङ्गपद्मवः hrb, ङ्गपद्मवः m<sup>1</sup>, धूपद्मवः fk.—अग्नव  
hm<sup>1</sup> r, अग्नव b, अग्नव r<sup>2</sup>, अग्नव fk.

<sup>a</sup> This expression is borrowed from Nirukta viii. 5: *nepād iti anantarāyāḥ prajāyā  
nāmadkeyam*. 'Next after a son' is evidently the meaning here of *anantara*. <sup>b</sup> Yāska  
also explains *Tanūnapāt* as a 'grandson,' but in a different sense (cow, milk, sacrificial  
butter), as the word, according to him, designates the *ājya*. He also quotes Śākapūṇi's  
divergent explanation of *Agni* as a 'grandson' (atmospheric waters, plants, *Agni*).

28. Because he is individually (*prthaktvena*) lauded (*sams*) by  
men (*nṛ*) <sup>a</sup> combined at the sacrifice, therefore poets praise this  
(*Agni*) as *Narāśamsa* (3) in Āpri hymns.

पृष्ठत्वेन hdm<sup>1</sup> f, पृष्ठत्वेन kr, पृष्ठत्वेन b.—समादेष्य hr<sup>3</sup> fm<sup>1</sup> kr<sup>2</sup> r<sup>6</sup> r<sup>7</sup>, समादेष्य b, समादेष्य  
r.—यद्यस्ते m<sup>1</sup> b fk, यद्यस्ते hd, यद्यस्ते r, यद्यस्ते r<sup>1</sup> r<sup>2</sup> (r<sup>4</sup>?).—ङ्गारवः hdm<sup>1</sup> rbfk,  
सूरवः r<sup>1</sup> r<sup>4</sup>.

<sup>a</sup> This is evidently based on Śākapūṇi's explanation of *Narāśamsa* as *Agni* (Nirukta  
viii. 6): *narañ prasāyo bhavati*. Kātthaka's explanation of *Narāśamsa* as sacrifice (*yajñā*)  
is given below, iii. 2.

29. And again because the terrestrial *Agni* purifies (*punāti*)  
this universe, therefore he is praised by hermit seers as (the  
Purifier) <sup>a</sup> *Pavamāna* (4).

पुनाति hr, पुनि b, आनाति fkr<sup>2</sup>.—च च hm<sup>1</sup> r, च च fkr<sup>2</sup>, प्लवः b.—वैष्णवसर्वि-  
भिसेन hm<sup>1</sup> r, वैष्णवसर्विभिसेन b, वैष्णवस चापिसेन r<sup>2</sup>, वैष्णवस चापिसेन k, वैष्णव-  
सर्विभिसेन f. This śloka is omitted here, but added after 31, in a somewhat altered form,  
by r<sup>1</sup> r<sup>4</sup>.

<sup>a</sup> Op. above, i. 66.

30. Again, because when born (*jāta*) he knows (*veda*) beings,  
he is spoken of as *Jātavedas* (5), and because he became one in  
whom knowledge (*vidyā*) was produced (*jāta*), or (because) when  
born (*jāta*) he knows (*adhi-vetti*) wealth ;

जातवेदाव विष्णुते hm<sup>1</sup> r fk, जातं वेदाव विष्णुते b, जातिर्वेदाव विष्णुते r<sup>1</sup> r<sup>4</sup> (cp.  
i. 92).—यद्विष्णु hm<sup>1</sup> kr, यद्विष्णु b, यद्विष्णु r<sup>1</sup> r<sup>4</sup>.—जातविष्णु b hm<sup>1</sup> r, जातविष्णु b fk, जातं वेदो  
r<sup>1</sup> r<sup>4</sup> r<sup>7</sup>.—विष्णु hr<sup>3</sup> m<sup>1</sup> br<sup>2</sup> r<sup>6</sup>, विष्णु f, विष्णु k, विष्णु r.—धिवेति वा hm<sup>1</sup> r b, धिवेति वा  
fk, वा वेति वा r<sup>1</sup> r<sup>4</sup>.

31. or because when born (*jāta*) again and again he is known  
(*vidyate*) by all beings, therefore he, as the Indra of the middle  
part (of the universe) <sup>a</sup>, is praised as *Jātavedas* <sup>b</sup>.

आतः hm<sup>1</sup>r, आतं k, आतं bfr<sup>1</sup>r<sup>4</sup>.—मध्यमागिक्षो hr<sup>3</sup>m<sup>1</sup>bfkr<sup>2</sup>, मध्यमागिक्षो r.—  
After this (31) śloka, r<sup>1</sup>r<sup>4</sup> add 29 in the following modified form:

पुनाति यदिहं विच्च द्विषोऽपि: पार्विषोऽप्यु सन् ।  
देखानसाश्रितेदसात्पवमान् इति सुतःः ॥

The end of the *varga* is here marked by *ś* in *hbfk*, not in *m<sup>1</sup>*.

<sup>a</sup> Op. above, i. 99, where a hymn to Jātavedas means one addressed to the Middle Agni; cp. also i. 67. <sup>b</sup> Two etymologies of Jātavedas have already been given in i. 92, *jāto vidyate* and *jātair vidyate*, the former being identical with the fourth given in ii. 30, 31. There are thus five which correspond more or less to the five given in Nirukta vii. 19: three of these, *jātavidya*, *jātavitta*, *jāte jāte vidyate*, are followed by the second, third, and fourth in the above two ślokas (30, 31), another, *jātāni veda*, is partially followed by the first, while the fifth, *jātāni . . . enap viduḥ*, is followed by the second in i. 92 (*jātair vidyate*).

### 7. The twenty-six names of Indra: Vāyu, Varuṇa, Rudra, Indra.

32. But because he, in a most subtle form, abides in the air as the one pervading (*vyāpya*) the three (worlds), the seers adoring (him) by reason of this function, called him Vāyu<sup>a</sup> (1).

अत्तु चीन् hfr, अत्तु चीन् m<sup>1</sup>, अ तु चीन् k, अत्तु चीन् br<sup>2</sup>r<sup>5</sup>, अत्तन्वा r<sup>1</sup>, अत्तन्वा r<sup>4</sup>.—  
र्चक्षः hm<sup>1</sup>r, र्चक्ष b, र्चते f, र्चक्षे r<sup>3</sup>kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Vāyu comes first in the Naighaṇṭuka (v. 4) in the list of the deities of the middle sphere: cp. Nirukta x. 1, and Roth, Erläuterungen, p. 134. Twenty-three of these twenty-six names (the first eight in the same order) occur among the thirty-two of Naighaṇṭuka v. 4, the three others appearing in Naighaṇṭuka v. 5. Cp. above, i. 122-129.

33. But because with concrete moisture he alone covers (*vṛṇotि*)<sup>a</sup> these three (worlds), the singers in their praises speak of him, by reason of this faculty, as Varuṇa (2).

चीर्विमान्वावुषोत्तिको hm<sup>1</sup>rbfk, चीर्विमान्वावुषोत्तिकान् r<sup>1</sup>r<sup>4</sup>.—तयैन् bfkr, तयैन् hm<sup>1</sup>.—शत्त्वा hrbfk, प्रातः m<sup>1</sup>.—छपस्तवः hm<sup>1</sup>rb, पस्तवः f, परात्य च k, तु कारवः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> This follows the etymology of Nirukta x. 3: *varuṇo vṛṇotiti sataḥ*.

34. Because he roared (*arodit*)<sup>a</sup> in the air, giving rain with lightning<sup>b</sup> to men, therefore he is highly praised by four seers<sup>c</sup> as Rudra (3).

चरोदीह hm<sup>1</sup>rfk, रोरूप्त्र r<sup>1</sup>r<sup>4</sup>.—विषुद्वृष्टिं ददमृषाम् hm<sup>1</sup>r, विषुद्विमदागुषाम्

fk, विषुद्धिरदामृषाम् r<sup>1</sup>r<sup>4</sup>.— इत्यमित्यतः hm<sup>1</sup>rk, (४)इत्यमित्यतः f, इत्यमित्यते r<sup>1</sup>r<sup>4</sup>.—This śloka (34) is omitted in b.

\* This is one of the etymologies of Rudra given in Nirukta x. 5: *yad arodit iad rudrasya rudratvam iti hāridravikam*. Yāska remarks that the name may also be derived from the root *ru*.      b Cp. *vātarṣīt*, 'rain with wind.'      ° That is, by Kaṇva (i. 43), Kutsa (i. 114), Gṛtsamada (ii. 33), and Vasiṣṭha (vii. 46).

35. And having become the established (source of) life of the four kinds of beings, he rules (īśe) over this universe; therefore he has been named Indra (4).

ईति hd, ईति m<sup>1</sup>r, ईति fb, ईति k.—सर्वस्त्र hm<sup>1</sup>r, सर्वस्त्र fk, सर्वस्त्र b.—स चूतः hm<sup>1</sup>rbf, संचूतः k.—Śloka 35 comes before 32 (that is, at the beginning of the *varga*) in bfk. It is omitted in r<sup>1</sup>r<sup>4</sup>.

36. Because he, associated with the Maruts, at the (proper) time bursts open (*dṛṇāti*) refreshment (*irām*)<sup>a</sup> in the sky, accompanied with great roar, therefore the seers called him Indra.

इरां इकाति hm<sup>1</sup>rb (=Nirukta x. 8), इरा इदाति r<sup>1</sup>r<sup>4</sup> (इरां इदाति is the second derivation in Nirukta x. 8), इरां इकाति f, इरां इकाति k.—मृष्ट् hrb, भृष्ट् fk.—रवेष्ट hm<sup>1</sup>rb, रौरवेष्ट fk.—The last pāda in m<sup>1</sup> is तिरेक् ईति स चूतः repeated by mistake from the last śloka.—The end of the *varga* is here marked by ० in hm<sup>1</sup>bf, not in k.

\* This is identical with the first of several etymologies given in Nirukta x. 8.

### 8. Parjanya, Bṛhaspati, Brahmapaspati, Kṣetrasya pati, Rta.

37. Because he alone endows (*prārjayati*)<sup>a</sup> this earth at the (proper) time with moisture produced from the sky, therefore the seers Atri<sup>b</sup> and the son of Urvāsi<sup>c</sup> (Vasiṣṭha) speak of him as Parjanya (5).

अदिमां hm<sup>1</sup>, अदिमा fk, अदिमा b.— प्रार्जयत्विद्धो hm<sup>1</sup>, प्रार्जयत्विद्ध fk, पार्जयत्विद्ध b.—चर्षी h̄dr, चार्षी r<sup>1</sup>r<sup>4</sup>, च चर्षी f, चर्षी b, चर्षिस् m<sup>1</sup>.

\* The four etymologies of Parjanya given in this and the following śloka are identical with Yāska's in Nirukta x. 10: *parjanyas t̄पेर ādyastaviparitasya tarpayitā janyaḥ, paro jetā vā janayitā vā, prārjayitā vā rasānām*.      b As composer of the Parjanya hymn, v. 83.

<sup>c</sup> Vasiṣṭha, several times thus referred to by his metronymic (e. g. ii. 44, 156; iii. 56; cp. v. 149, 150), is the author of the other two Parjanya hymns, vii. 101, 102.

38. Because he gladdens (*tarpayati*) the worlds, and because he is genial (*janya*)—friendly to the people (*jana*)—(or because he is) a supreme (*para*) conqueror (*jetū*) or generator (*janayitā*), therefore (Kumāra) Āgneya <sup>a</sup> sang (of him as Parjanya).

तर्पयते यत्  $h^m^1r$ , तर्पयते यत्  $fk$ , तर्पयते यत्  $b$ .—सोकाव्  $hfk$ , सोकाव्  $h^m^1r$ , सोकाव्  $b$ .—परो विता  $h^m^1rb$  (Nirukta x. 10), पुरो विता  $fk^r^2$ .—यद्यापियस्तो  $bfk$ , यद्यापियस्तो  $r^3m^1$ , यद्यापियस्तो  $r$ , यद्यापियस्तो  $h$ , यद्यापियस्तो  $d$ .—38 is omitted in  $r^1r^4$ .

<sup>a</sup> As the alternative author of vii. 101, 102: cp. Āśānukramaṇī on those hymns: *agniputraḥ kumāro vā vasiṣṭha vā svayaṃ munih*, and Sarvānukramaṇī: *ete kumāra āgneyo paśyad vasiṣṭha eva vā vṛṣṭikāmaḥ*.

39. Because he protects (*pāti*) the two great (*bṛhat*) worlds, the middle and the highest, he is, by reason of this great function, lauded as Br̥haspati <sup>a</sup> (6).

बृहता  $h^m^1r$ , बृहति  $fk^r^2$ , बृहत्  $b$ .—०तिरीक्षितः  $b$ , ०तिरितीक्षितः  $h^m^1r$ , ०तिःरीक्षितः  $f$ , ०ति इतीरितः  $k$ .

<sup>a</sup> Cp. Yāska's etymology (Nirukta x. 11): *bṛhaspatir bṛhataḥ pātā pālayitā vā*; *bṛhataḥ* being explained by Durga as *mākato arya jagata udakasya vā*. Cp. ii. 3: *bṛhataḥ patinā*.

40. Speech is Brahma and truth is Brahma, this whole world is Brahma; therefore Śaunahotra <sup>a</sup> (Gr̥tsamada) praising sang (of him) as protector (*pātāram*) of Brahma <sup>b</sup> (i. e. as Brahmaṇaspati, 7).

वाक्  $b$ , वाक्  $h^m^1rfsk$ .—पातारं  $h^m^1r$ , पातारां  $fk$ , पातीरां  $b$ .—ब्रह्मस्त्  $h^m^1r$ , ब्राह्मस्त्  $fb$ .—०होत्र सुवर्ज्  $h$ , ०होत्रः सुवर्ज्  $r$ , ०होत्र सुवर्ज्  $b$ , ०होत्र सुवर्ज्  $m^1$ , ०होत्र सुवर्ज्  $fk$ .—This śloka (40) omitted in  $r^1r^4$ .

<sup>a</sup> In RV. ii. 23-26. <sup>b</sup> Nirukta x. 12: *brahmaṇaspatir brahmaṇah pātā vā pālayitā vā*.

41. Because he entered into the earth (*ksitau*) <sup>a</sup> at the (proper) seasons, distributing food to the nations <sup>b</sup> (*ksitibhyah*), therefore Vāmadeva <sup>c</sup>, praising (him), calls him 'Lord of the Field' (8).

अस्त्  $h^m^1$ , अस्त्  $d$ , अस्त्  $r^3$ , अस्त्  $r$ . The reading of 41<sup>ab</sup> in the text is that of  $hdm^1r$  (presumably  $r^3$ , as  $r^1r^4$  omit this line here); this form of the line is added by  $bfk^2r^1r^4$  after 60<sup>ab</sup> (see v. r. there), instead of it  $bfk$ , and in addition to it  $r$  ( $= r^2$ ; omitted in  $r^3r^5$ ), have here—

इदाति यद्यस्तर्ता विवे च वर्जं पुणः ।  $bfk$

इदाति यदि सङ्गेवे लृतावम्बरजं पुणः ।  $r$

which probably represent—

ददाति यद्यस्म चेचे लृतावम्बरं पुणः ।  
वामदेव  $h m^1 b f k$ , वामदेवः  $r$ , पाष्ठदेव  $r^1 r^4$ .

\* Nirukta x. 13: *kṣetrasya patiḥ*: *kṣetrapi kṣiyater nivāsakarmaṇas, tasya pātā vā pālayitā vā*.      <sup>b</sup> The amended form of this line as found in some of the MSS. (see critical note above) would mean: 'because dwelling in the field he again in due season gives rain.'      <sup>c</sup> In RV. iv. 57.

42. Because he declared him who, connected with the middle world, is to be seen by the mind (only), with truth (to be) in truth (*satya*)<sup>a</sup>, the same (Vāmadeva) praised him as Rta<sup>b</sup> (9).

मनसेमं  $h m^1 b f k r^1 r^4$ , मनसेदं  $r^3$ , मनसोमं  $r^3$ .—तु यद्यस्म त्वं  $h d r$ , तु यद्यस्म त्वं  $m^1 b$ , तु यद्यस्म त्वं  $f k r^2$ , इमं यद्यस्म त्वं  $r^1 r^4$ .—शृंसत्  $h m^1 f r$ , सशृत्  $k$ , संसं  $b$ .—सत्येन सत्ये वै  $h r b$ , सत्येन सत्ये वै  $f$ , सत्येन सत्ये वै  $k$ , सत्ये सत्ये वै  $m^1$ .—स एष  $h m^1 r b f k$ , य एष  $r^5 r^7$ .—शृतम्  $h m^1 r b f k$ , शृतिः  $r^1 r^4$ .—The end of the *varga* is here marked by  $\overline{v}$  in  $h d m^1 b f k$ .

\* Rta is explained in Nirukta iv. 19 as *satyan*  $vā$  *yajñan*  $vā$ . Cp. also Sāyaṇa on RV. iv. 23. 8.      <sup>b</sup> RV. iv. 23. 8 (in illustration of *rta*) is commented on by Yāska in Nirukta x. 41: cp. Roth, Erläuterungen, on this passage.

### 9. Vāstospati, Vācaspati, Aditi, Ka, Yama.

43. And by his magical power he abides in the air with internal moisture<sup>a</sup> shed with thunder: hence he (Vāmadeva) again<sup>b</sup> spoke of him (as such in) 'the call of Rta' (*rtasya ślokah*)<sup>c</sup>.

रवेणामारसैः चित्तैः  $h d m^1 r$ , रवेणामारसै चित्तै  $b$ , रवेणामारसै चित्तै  $f k$ , रसं चित्तौ रवेणामारसै  $r^1 r^4$ .—स्त्रितो व्योम्बेष  $h f r$ , स्त्रितो व्योम्बेष  $m^1 k$ , स्त्रितो व्योम्बेष  $b$ .—चूतम् द्वोष  $h m^1 r f b$ , चूतम् द्वोष  $k$ .—इत्येष  $h m^1 r b$ , इत्येष  $f k$ .—पुण्ड्रिनं  $h m^1 r b$ , पुण्ड्रिनं  $f$ .

\* With reference to the meaning 'water' (Nirukta ii. 25: *rtam ut्य udakanāma*); cp. below, ii. 50.      <sup>b</sup> That is, first in the sense of 'truth' (*satya*), now in the sense of 'water' (i. e. cloud-water, lit. 'internal fluid': *antārasa*).      <sup>c</sup> RV. iv. 23. 8<sup>d</sup>: see Nirukta x. 41.

44. But because (being in the) middle (sphere) he granting an abode (*vāstu*) to the world, protects<sup>a</sup> (it), therefore the son of Urvaśī (Vasiṣṭha) proclaims him (to be) Vāstospati (10) in four (formulas)<sup>b</sup>.

प्रथक्ष्म्  $r$ , प्रथक्ष्म्  $h d$ , प्रथक्ष्म्  $m^1$ , प्रथक्ष्म्  $b$ , प्रथक्ष्म्  $f k$ .—मध्यमः स  $h d m^1$ , मध्यमः

bfkr (cp. critical note on i. 92 : *jātaḥ san* and *jātasya*).—वासोऽप्यति॒ ह॒ द्र, वासोऽप्यति॒ क, वासोऽप्यति॒ फ, वासोऽप्यति॒ ब.

<sup>a</sup> Nirukta x. 16 : *vāstospatir* : *vāstu vasater nivāsakarmapas, tasya pātā vā pālayitā vā*.  
<sup>b</sup> RV. viii. 54. 1-3, 55. 1. *Caturbhīṣ*, here and in some other passages of the BD. (see Index of Words), refers to stanzas, not hymns. *Mantraiṣ* is perhaps to be supplied here, not *ṛgbiṣi* : but see vi. 41, where *ṛgbiṣi caturbhīṣ* actually occur in juxtaposition.

45. Since the Vedas are learned with speech (*vāc*), (and) the metres there (are recited) with speech, and moreover speech is this universe, therefore (he is) praised as 'Lord of Speech' (11) <sup>a</sup>.

वाचा वेदा hm<sup>1</sup>rb, वाचो वेद् f, वाचो वेदे k.—This śloka (45) is omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Nirukta x. 17 : *vācaspatir* : *vācaḥ pātā vā pālayitā vā*.

46. And because he abides (in the) middle (sphere) surrounding (the world) <sup>a</sup>, not afflicted (*dīna*) on any side, therefore the seer Rāhūgana Gotama <sup>b</sup> proclaims him as Aditi <sup>c</sup> (12).

न कुतस्तम् hm<sup>1</sup>, न कुतस्तम् r<sup>1</sup>r<sup>4</sup>, कुतस्तम् b, न कुतस्तम् rbfkr<sup>2</sup>.—गोतमो r<sup>1</sup>r<sup>4</sup>bm<sup>1</sup>, गोतमो bfkr. Op. critical note on i. 58.

<sup>a</sup> Op. RV. x. 90. 1 : *sa bhūmīm viśvato vṛtvātīśīhat*. <sup>b</sup> In RV. i. 89. 10 (Nirukta iv. 22, 23). <sup>c</sup> Nirukta iv. 22 : *aditir adīnā devamātā*.

47. But because he is a protection to creatures, desiring (their) *ka*—happiness (*sukha*) <sup>a</sup>—in his heart, therefore the seer Hiranyakarba <sup>b</sup>, adoring <sup>c</sup> (him), spoke of him as Ka (13).

यस्त्वर्म hm<sup>1</sup>fr<sup>3</sup>r<sup>3</sup>, यस्त्वर्म b, यस्त्वर्म r, यस्त्वर्म k.—कमिष्ट्वर्मसा सुखम् hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>, कमिष्ट्वर्म मनसा सुखम् bfk, एष वीरः शिवः सुखः r.—तिष्ट्वर्म hm<sup>1</sup>r, तिष्ट्वर्म bfk.—अर्च-सुखाच वर्म b, अर्चतु वाचवर्म r, अर्चतु वाच वर्म f, इष्ट्वर्म सुखम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, एष तु वाचवर्म kr<sup>3</sup>.

<sup>a</sup> *Sukha* is one of the three explanations of *ka* given in Nirukta x. 22 : *kaḥ kamano vā kramapā vā sukha vā*. <sup>b</sup> The reputed seer of RV. x. 121; see Ārṣānukramāṇī x. 59 and Sarvānukramāṇī on x. 121. <sup>c</sup> Cp. *arcantaḥ* in ii. 32.

48. He giving <sup>a</sup> (*prayachan*) offspring here, and gathering (them) goes forth <sup>b</sup> (to the other world): therefore the seer Yama <sup>c</sup> calls him, the son of Vivasvat <sup>d</sup>, Yama <sup>e</sup> (14).

प्रयातः hr<sup>3</sup>m<sup>1</sup>br, प्रयातं fk.—प्रयक्षस्त्र hr<sup>3</sup>m<sup>1</sup>r<sup>3</sup>, प्रयक्षत्वं bfk, प्रयक्षेति r, नियक्षिः r<sup>1</sup>r<sup>4</sup>.—संगृहीता hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, संग्रहीता fk, संग्रहीता b, संग्रहीता r.—प्रयाति hr, ह याति

bk, ह यानि f, ह पानि r<sup>4</sup>.—यमो यमम् r<sup>1</sup>r<sup>4</sup>, यमा मू b, यदो पमा f, पदो पमा k, पुनर्यमम् hm<sup>1</sup>r.—The end of the *varga* is here marked by Q in hm<sup>1</sup>bfk.

\* Nirukta x. 19: *yamo yachatū sataḥ*.      <sup>b</sup> Cp. RV. x. 14. 1 (commented on in Nirukta x. 19) *paryivāṇeṣam . . . sangamanam janānām*.      <sup>c</sup> The reputed seer of RV. x. 14; cp. Āśānukramanī x. 6 and Sarvānukramanī on x. 14.      <sup>d</sup> RV. x. 14. 1: *vai-vasatām . . . yamam*.      <sup>e</sup> Cp. Nirukta x. 20: *agnir api yama ucyate*.

#### 10. Mitra, Viśvakarman, Sarasvat, Vena, Manyu.

49. Because all men making (*mitrikṛtya*) a friend (of him) worship him, therefore Viśvāmitra<sup>a</sup> himself praising (him) calls him 'Mitra'<sup>b</sup> (15).

मिरीक्ष्म hm<sup>1</sup>bfk, भेषं छत्विर् r<sup>1</sup>r<sup>4</sup>.—यदिम्न hm<sup>1</sup>r, यदिमे fkr<sup>2</sup>, यदेते r<sup>1</sup>r<sup>4</sup>.

\* In RV. iii. 59. 1 (commented on in Nirukta x. 22).      <sup>b</sup> That is, 'Friend.' None of the three etymologies given in Nirukta x. 21 is here followed.

50. Because at the close of the hot months he refreshes the earth with water (*rta*)<sup>a</sup>, creating the activity<sup>b</sup> (*karma*) of everything (*viśvasya*), therefore he (is called) Viśvakarman (16).

निदावमासातिगमे m<sup>1</sup>r, निदामासातिगमे hd, निदावमासादिगमे fk, निदावमासानिगमे b.—यदृतेनावति वितिम् hm<sup>1</sup>rbf (विति f), यदतेनावति वति kr<sup>2</sup>, यदि सेना-वधीचितम् r<sup>1</sup>r<sup>4</sup>.—वनयन् hm<sup>1</sup>r, वनयं b, वनयत् f, वनयत् k.—तेन सः hm<sup>1</sup>rbfk, तेन तु r<sup>1</sup>r<sup>4</sup>.

\* Cp. above, ii. 43.      <sup>b</sup> Cp. Nirukta x. 25: *viśvakarmā sarvasya kartā*.

51. Because he has lakes (*sarāṁsi*) full of ghee in the three worlds, (the seer)<sup>a</sup> proclaims (him) as 'Sarasvat'<sup>b</sup>, (while) Vāc (speech) they call Sarasvatī<sup>c</sup>.

यच्चिषु m<sup>1</sup>dr, यच्चिषु hfk, यस्यु b.—इति प्राह hm<sup>1</sup>rfk, इति प्राण्यं b (cp. iv. 39), इतीमन्तु r<sup>1</sup>r<sup>4</sup>.—वाचं प्राङ्गः सरस्तीम् all except r<sup>1</sup>r<sup>4</sup> which read दीर्घनमीर्वशी, i.e. दीर्घतमीर्वशी.

\* That is, Vasiṣṭha in RV. vii. 96. 4-6, one of these three stanzas being quoted by Yāska (Nirukta x. 24) for Sarasvat, but without explanation.      <sup>b</sup> Yāska, Nirukta x. 24, does not explain Sarasvat, merely remarking: *sarasvān vyākhyātah*. This must refer to ii. 23, where Sarasvatī is stated to be a name of Vāc (voice), RV. vi. 61. 2 being quoted as an example of Sarasvatī as a river, while examples of her as a goddess (*madhyasthānā stri*) are deferred to Nirukta xi. 25-27.      <sup>c</sup> 51<sup>ed</sup> = iv. 39<sup>ed</sup>, except that in the latter passage प्राणी takes the place of प्राह. Curiously enough b has in the present passage

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might expect in iv. 39 (cp. notes on that śloka)  
vers who mention Sarasvat, Dirghatamas in  
4.6.

<sup>a</sup> life (*prāṇa*) he moves <sup>a</sup> (*venati*)—  
<sup>b</sup> seer named Vena Bhārgava <sup>b</sup> here

—अंगलिकृ  $r^5 r^7$ , यदित्त्वेह  $r$ , omitted in fk.—आहर्वि  
—अंवित्त्वेह  $b$ , आहार्वन्वेत्त्वेह  $r^1 r^4$  (cp. ii. 47).

Vena as derived from the verb *ven* in the sense of  
This verb is one of the *kāntikarmāṇah* in Naighantuka  
-bs of motion (*gatikarmāṇah*) in Naighantuka ii. 14  
-ita x. 38.      <sup>b</sup> The reputed seer of RV. x. 123, the  
-by Yāska in Nirukta x. 38. Cp. Āśānukramanī x. 60

ix) Heat <sup>a</sup> (*tapas*), desiring (*abhimatya*) <sup>b</sup>  
per month: therefore Manyu Tāpasa <sup>c</sup> called

॥१॥ बफ्क, मासीमा  $r^1r^4$ .—अभिमत्त्व  $m^1br$ , अभिपत्त्व  $hr^3$ , अभिन्नपोऽयवः:  $r^1r^4$ , ततो ज्ञव  $k$ , ततो ब्रज्ञ  $fb$ , ततो ब्रज्ञ  $hm^1r$  त्या<sup>०</sup>  $hm^1$ .—The end of the *varga* is here marked by १० in

<sup>b</sup> Yāska (x. 29) derives Manyu from *man* also, though without explaining why he is so called: *manyur manyater diptikarmaṇaḥ krodhakarmaṇo vadakarmaṇo vā*. <sup>c</sup> Manyu Tēpasa is, according to Āṛgānukramanī x. 33 and the Sarvānukramanī on x. 83, the seer of RV. x. 83, 84. The first stanza of the latter hymn is commented on by Yāska, Nirukta x. 30.

### 11. *Asunīti, Apāṁ napāt, Dadhikrā, Dhātṛ, Tārkṣya.*

54. Because at the time when beings die he alone leads (*nayati*) (their) spirits <sup>a</sup> (*asūn*), therefore he is spoken of as *Asunīti* (20) by Śrutabandhu <sup>b</sup> who praises (him).

गथत्वसून् hm<sup>1</sup>r, पथत्वसौ fk, पथःत्वसौ b.—सुवता सुतवन्धुना hm<sup>1</sup>r, सुवता सुतवन्धुना b, सुचनाता सुतवन्धुना f, सुचनाता सुतवन्धुना k.

<sup>a</sup> Nirukta x. 39: *asunītir asūn nayati*. <sup>b</sup> The reputed author of RV. x. 59, the fifth stanza of which is commented on in Nirukta x. 40.

55. At the end of the hot months (his) birth takes place in (their) midst <sup>a</sup>: therefore the seer Gr̥tsamada <sup>b</sup> (in) praising (him) calls him Child of Waters <sup>c</sup> (21).

०मासातिगमे hm<sup>1</sup>r, ०मासाग्निगमे bfk.—मध्ये भवत्वपाम् hm<sup>1</sup>r, मध्ये स्त्र यत्वपाम् r<sup>1</sup>r<sup>4</sup>, मध्ये स्त्र यत्वपादा fk, मध्ये स्त्र यत्वपादा b.—गृत्समदः सुवन् m<sup>1</sup>r, गृत्समद् सुवन् b, गृत्समद् स्त्रवन् fk, गृत्समद्वद् सुवन् b, गृत्समद्स्त्रपाम् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. *apsv antar* in RV. x. 30. 4 commented on in Nirukta x. 19; not 'in the middle (sphere)', as one would otherwise be inclined to translate from the use of *madhyamaḥ* in ii. 44 and *madhyabhāgendraḥ* in ii. 31. <sup>b</sup> In RV. ii. 35 (cp. Nirukta x. 19). <sup>c</sup> Cp. Nirukta x. 18: *apāṁ napāt tanūnapatrā vyakhyātaḥ*: see above, ii. 27.

56. Because supporting (*ā-dadhat*) the mass of waters contained in the atmosphere <sup>a</sup> for eight months, he roars <sup>b</sup> (*krandati*) frequently in (their) midst, therefore he is described as *Dadhikrā* (22).

०गर्भीघम् m<sup>1</sup>rbf, ०गर्भीघम् k.—आदधत्सो m<sup>1</sup>r, आदधत्सो hd, आदधत्सो f, ०त्वो k, माधत्सो b, आहरत्सो r<sup>1</sup>r<sup>4</sup>.—५६<sup>cd</sup> omitted in fk.—क्रान्दत्य० hm<sup>1</sup>rb, क्रान्दती r<sup>1</sup>r<sup>4</sup>.—०सद्वन् hr, ०सद्वन् b.—०क्रान्दति क्रान्दति hr<sup>3</sup>m<sup>1</sup>b r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०क्रेति तदोच्चति r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Cp. *antārasāḥ* above, 43. <sup>b</sup> This is one of the three derivations given in Nirukta ii. 27 (the first part of the compound, *dadhat*, being the same in all three): *dadhat krāmatīśi vā dadhat krandatīśi vā dadhadākāri bhavatīśi vā*.

57. He then himself roaring deposits (*dadhāti*) in the earth for a month, the germ developed in the ninth month: (therefore) he is sung in stanzas (of the *Rg-veda*) as 'Dhātr̄' <sup>a</sup> (23).

संमृतं  $h^1r$ , संमृतं b.—य मासिकम्  $h^1r b$ , इमासिकम्  $r^1r^4$ .—<sup>57a b</sup> omitted in fk.—उर्वा धातेत्वमिः  $h^1r$ , उर्वा धाति चमिः f, चमिः k, उर्वा धाति चमिः b.

<sup>a</sup> There is no corresponding explanation in the *Nirukta*; all that is there said is (xi. 10): *dhātā sarvasya vidhātā*.

58. In the wide <sup>a</sup> (*stirñe*) air he dwells (*kṣiyati*) or he swiftly (*tūrṇam*) glides <sup>b</sup> (*kṣarati*): therefore the seer Arīṣṭānemi Tārkṣya <sup>c</sup> has spoken of him thus as Tārkṣya (24).

स्तीर्णेऽन्तरिष्ठे विथति  $h^1r$  (*Nirukta* x. 27 तीर्णेऽन्तरिष्ठे विथति), तूर्णे चिप्रं चक्षस्वा  $r^1r^4$ , तूर्णे चिप्रं लक्षस्वा॒ फ॒k, तूर्णे चिपन्तक्षस्वा॒ b.—यदा तूर्णे चरत्वसौ  $h^1r$  (तूर्णमर्त्ते रथति *Nirukta* x. 27), करोत्वसौ  $r^6r^7$ , चद्विपत्ति पन्तति f, चद्वियति पन्तति  $kr^2$ , चद्विपत्ति चक्षुति b, चद्विपातीह॑ चन्द्रिनि  $r^1r^4$ .—तेजेवम्  $hr^3bfkr^2r^6r^7$ , तेजेनम् r ( $r^1r^4$ ).—The end of the *varga* is here marked by ११ in  $h^1bf$ , not in k.

<sup>a</sup> *Nirukta* x. 27: *tārkṣyas tvāṣṭrā vyākhyātāḥ* (see viii. 13: *tvāṣṭā tūrṇam aśnuta iti nāśrūtāḥ*): *stīrṇe* 'नात्रिष्ठे kṣiyati tūrṇam arthaḥ rakṣat् aśnute vā. In view of the etymology in the *Nirukta*, it looks as if *stīrṇe* might have been the original reading of the BD., but *stīrṇe* may have been an intentional variation as having a clearer meaning. Cp. the etymologies of *Tvāṣṭr* given below, iii. 16. <sup>b</sup> *Kṣarati* may also have been an intentional deviation from *rakṣat्*, the explanation of the *Nirukta*. <sup>c</sup> The reputed author (*Ārgānukramāṇi* x. 61) of *RV.* x. 178, the first stanza of which is commented on in *Nirukta* x. 28. *Tārkṣyarṣīḥ* may be meant for a compound, not an irregular sandhi.

## 12. Purūravas, Mṛtyu. Names of the sun: Savitṛ, Bhaga.

59. Roaring (*ruvan*) in the sky he proceeds to sunrise, discharging <sup>a</sup> the waters from the abyss (*krntatrat̄*) <sup>b</sup>: (therefore) Uruvāśinī <sup>c</sup> (i. e. Urvaśi) calls him Purūravas (25) <sup>d</sup> in her own words <sup>e</sup>.

रवन् r, भवन् b, भ॒f, भन् k, रोदन्  $h^1m$ .—छन्तचाद्  $m^1b$ , छन्तभाद्  $hr^3$ , छन्तभाद् r, न्वतचाद् fk.—विष्वज्ञप्तः  $m^1r$ , विष्वज्ञयः f, विष्वज्ञं नमः h, विष्वज्ञन्यः k, विष्वज्ञप्तः b.—पुरुरवसम् hr, पुरुरवसम्  $m^1$ , चुत्तरवसम् b, चत्तरवसम् f, चत्तरवसम् k.—‘वासिनोर्वासिनी bfkr, ‘वासिनोर्वासिनी hdm<sup>1</sup>, ‘वासिनोर्वासिनी  $r^1r^4$ .

<sup>a</sup> Cp. above, i. 93. <sup>b</sup> An instance of a Vedic word used without the influence of the passage referred to. <sup>c</sup> Meant to be an etymological form of Urvaśi, which, however, differs from any of the three derivations given by Yāska in *Nirukta* v. 13. <sup>d</sup> Cp. *Nirukta* x. 56: *purūravā bahudhā rorūyate*. On the *rava* of various gods, see *Vedische Studien* iii, p. 137. <sup>e</sup> In *RV.* x. 95. 7 (commented on by Yāska in *Nirukta* x. 47).

60, 61. But because with great din he goes driving on the deceased (*mṛtam*)<sup>a</sup>, therefore him, as being death (*mṛtyu*), the youngest son of Yama, named Samkusuka<sup>b</sup>, himself praises as 'Mrtyu' (26)<sup>c</sup>.

Causing the darkness to disappear from the sun and Dawn to appear,

60. प्राचावयन्नेति kd, प्राचावयन्नेति f, प्राचावयन्नेति h, प्राचावयन्नेति m<sup>1</sup>, प्राचावयन्नेति b, प्राचा वय नेति r, नेति r<sup>1</sup>r<sup>4</sup>.—मृतः fkr<sup>2</sup>, वृतः hm<sup>1</sup>r, मृषि r<sup>1</sup>, मृधम् r<sup>4</sup>.—Between the two lines of 60 (where it is absolutely out of place) bfkr<sup>3</sup>r<sup>4</sup>r(r<sup>7</sup>?) add the line (=41<sup>ab</sup>):

चयं<sup>1</sup> चितिभ्वो विद्धदृ<sup>2</sup> यस्तुत्यविश्वं चिती ।

<sup>1</sup> चय bfkr<sup>2</sup>, चेम r. — <sup>2</sup> विद्धदृ r, विद्धत् b, विर्यत् f, विर्यत् r<sup>2</sup>, विर्यत् k. — <sup>3</sup> यस्तुत्यविश्वं r, यस्तुत्युष्टु b, यतु चं (?) च्यं f, यस्तुत्यविश्वं k, यस्तु + च्यं r<sup>2</sup>. — <sup>4</sup> चिती r, चितं b, चितिभ्वो k, चिती fr<sup>3</sup>, चिती (चिती) r<sup>1</sup>r<sup>4</sup>.

61. यज्ञव्याः hm<sup>1</sup>r, यज्ञव्यसः bfkr<sup>2</sup>, यज्ञव्यकः r<sup>5</sup>.—संवर्तयंस् r, सं वर्तयंस् r<sup>1</sup>r<sup>4</sup>, संवर्तयं hr<sup>3</sup>m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, संवर्तयत् f b, च्यं k. — सूर्योद्भुत्त्वं bfkr<sup>3</sup>r<sup>5</sup>hr<sup>3</sup>m<sup>1</sup>, सूर्यी r<sup>1</sup>r<sup>4</sup>.—च्यसं hm<sup>1</sup>r, च्यःसं b, च्यः f k.

<sup>a</sup> The explanation of Satabalēkṣa Maudgalya in Nirukta xi. 5: *mṛtyur māravatītī sato, mṛtam cyāvayatītī vā satabalēkṣo maudgalyaḥ*. <sup>b</sup> The author of RV. x. 18, the first stanza of which is quoted by Yāska in Nirukta xi. 7. Cp. Ārāṇukramaṇī x. 8, and Sarvāṇukramaṇī on RV. x. 18. <sup>c</sup> Twenty-three of these names occur in Naighaṇṭuka v. 4, and three (Aditi, Dhātṛ, Mṛtyu) in v. 5, most of them being explained in Nirukta x.

62. he alone propels (*pra-sauti*)<sup>a</sup> the day-star: by reason of that function he is Savitṛ (1). And he arose illuminating (*bhāsayan*) these worlds with his rays: therefore the seer Vasiṣṭha<sup>b</sup> himself (in) praising (him) calls him Bhaga<sup>c</sup> (2).

दिवाकरं bfk, दिवा चरण् r<sup>1</sup>r<sup>4</sup>, दिवाकरः hm<sup>1</sup>rbfk, प्रसौरिकः hm<sup>1</sup>rbfk, प्रसौरिकः r<sup>1</sup>r<sup>4</sup>.—मासयन् m<sup>1</sup>fk, मासयन् hr b, माति चक् r<sup>1</sup>r<sup>4</sup>.—चिष्ठ स्वरः hm<sup>1</sup>r, चिष्ठस् र० br<sup>2</sup> r<sup>3</sup>r<sup>7</sup>, चिष्ठ र० fk. — सुवभग्म hm<sup>1</sup>r, सुवभग्म bfkr<sup>3</sup>(r<sup>2</sup>?).—The end of the *varga* is here marked by १२ in hbfk, not in m<sup>1</sup>. The end of the preceding line (स्वररिमभिः) is marked in hd by १३, and the end of the *varga* (after मग्म) by १३ || १२ ||

<sup>a</sup> Cp. Nirukta x. 31: *savitā sarvasya prasavitā*. The enumeration of the seven names of Sūrya begins with this āloka. I have preferred the reading which has *divākara* in the accusative, as the verb *pra-sū* is regularly used as a transitive; but the nom. otherwise makes good sense: 'the day-star (i. e. Sūrya) stimulates (in general).' <sup>b</sup> The author of RV. vii. 41. 2, which is commented on in Nirukta xii. 14. <sup>c</sup> *Bhāsayan* here appears to be meant for an etymological explanation of *bhaga*, suggested, perhaps, by the explanation of *jāra* as applied to the sun in Nirukta iii. 16: *rātrer jarayitā sa eva bhāsām*; though the word *bhaga* is there derived from the root *bhej*.

## 13. Pūṣan, Viṣṇu, Keśin, Viśvānara, Vṛṣṇakapi.

63. Nourishing (*pusyan*) he causes the earth to thrive, dispelling the darkness with his rays<sup>a</sup>: therefore Bharadvāja praised him as 'Pūṣan' (3) with five (hymns)<sup>b</sup>.

चक्षौत्तुषेति hm<sup>1</sup>r, चक्षोत्तुषेति b, चक्षोत्तुषेत् fk.

<sup>a</sup> Cp. Nirukta xii. 16: *yad raśmīpoṣay pūṣyati tat pūṣā bhavati.* <sup>b</sup> RV. vi. 53–56, 58; the first stanza of the latter is commented on by Yāska, Nirukta xii. 17. Cp. below, v. 118.

64. Because the three (*trīṇi*) regions (*rajāṁsi*) shine with brilliance as his footsteps, therefore Medhātithi<sup>a</sup> pronounces him (to be) Viṣṇu (4) of the three strides (*trivikrama*).

तेजसा hm<sup>1</sup>r, तेज सा b, तेजसो f, तेजसः r<sup>1</sup>r<sup>4</sup>, तेजसे k.

<sup>a</sup> In RV. i. 22. 17, which is commented on by Yāska in Nirukta xii. 19. In explaining the words of the text, *tredhā nidadhe padam*, he quotes Śākapūṇi's opinion that this refers to the three worlds (*prthivyāṁ antarikṣe dvi*), an opinion followed in the present passage of the Bṛhaddevatā. Cp. my 'Vedic Mythology,' p. 38.

65. Because, after making a sojourn (*sāyam*) apart, he goes, at the departure of darkness, making light<sup>a</sup> (*prakāśam*) for beings with his beams, therefore they regard him as (the Hairy) Keśin (5).

सायं पृष्ठम्याति m<sup>1</sup>r, सायं पृष्ठकृ याति hd, साय पृष्ठकृ याति fk, सायं पृष्ठकृ याति b, सीर्यं पृष्ठकृ ते यी r<sup>1</sup>r<sup>4</sup>.—स्थिये m<sup>1</sup>rbfk, स्थिये hd.

<sup>a</sup> Cp. Nirukta xii. 25: *keśi, keśū raśmayas, tais tadvān bhavati, kāśanād vā prakāśanād vā.* Cp. above, i. 94.

66. Because all men (*viśve narāḥ*) now singly (and) separately think<sup>a</sup> of him, by reason of this function he is praised in laudations as Viśvānara (6).

संप्रत्येकश्चत्त्वेन hm<sup>1</sup>r, मां प्रत्येकश्चत्त्वेव r<sup>1</sup>r<sup>4</sup>, मां प्रत्येकश्चत्त्वेन b, यां प्रत्येकश्चत्त्वेन fk.—यत्प्रत्यनी r, यं मन्यनी hdb, य मन्यनी fk.—पृष्ठकृ नराः hr, पृष्ठकृ नराः m<sup>1</sup>d, पृष्ठकृ नराः k, पृष्ठम्यराः fb.—विश्वानरस् hm<sup>1</sup>rbfk, विश्वानरस् r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The verb used in Yāska's explanation is not *man* but *nī* (Nirukta vii. 21): *viśvān narān nayati viśva enām narā nayantīti vā.* Cp. Roth's Erläuterungen on Nirukta vii. 21.

67. Because having become a brown (*kapila*) bull<sup>a</sup> (*vṛṣā*), he mounts the firmament, therefore he is *Vṛṣakapi* (7), (in) 'Indra is above all'<sup>b</sup> (RV. x. 86); (or) this highest bull (*vṛṣā*) goes causing to waver (*kampayan*) with (his) rays<sup>c</sup>:

युषेष  $br^1r^4$ , युषेष (without visarga)  $hdr^3m^1fkr^2$ , युषेष r.—०रोहति  $hm^1r$ , ०रोहत b, ०रोहन fk.—The end of the *varga* is here marked at the end of this *śloka* (*eva saḥ*) by १३ in *hdbfk*, not in *m*<sup>1</sup>. I have left it there, as all the MSS. which mark it agree. It would, however, have been much more natural to end the *varga* after the preceding line (*uttarak*), as *varya* १३ and *varga* १४ would thus have five *ślokas* each, instead of five and a half and four and a half respectively. The sense would, moreover, not have been interrupted as by the present division. In *hd* the preceding line (*uttarak*) ends a *śloka*, numbered ४८, ६८<sup>ab</sup> is numbered ४१, ६१<sup>ab</sup> as २००, ६१ (after *yak*) as १ (=२०१), &c.

<sup>a</sup> Cp. below, vii. 141. <sup>b</sup> The refrain of RV. x. 46, the twenty-first stanza of which is commented on by Yāska in Nirukta xii. 28. <sup>c</sup> This alternative etymology is based on Yāska's in Nirukta xii. 27: *yad raśmibhir abhiprakampayann eti tad vṛṣākāpīr bheavati vṛṣākampānah*.

14. Derivation of Vismu. Incidental names cannot be enumerated.

68. (i. e.) because he goes home (*astam*) at eventide causing beings to sleep <sup>a</sup>, (his name) Vṛṣākapi may be (derived) from this; for in the three formulas beginning 'the waste' (*dhanva*: RV. x. 86. 20-22) in the hymn to Vṛṣākapi <sup>b</sup>, he appears to be bidden <sup>c</sup> thus (*iti*) by Indra.

मन्मेषु  $hm^1rb$ , मन्मे हैं  $f$ , मन्मे ह  $k$ .—चितु  $hrfk$ , चितु  $b$ , चितु  $r^5$ .—धन्वेति  $m^1rbr^6$ , धन्वेति  $fk$ , धारिति  $hdr^3$ .—प्रयुक्तो  $hdm^1$ , प्रयुक्तो  $fkr^1$ , प्रायुक्तो  $b$ .—वारिषाकपे  $hm^1rfb$ , वृषाकपे  $kr^2$ . It would be best (as in hd) to make sloka 68 end after *vāriṣākape*, as I have been obliged to do in the above translation, owing to the sense running on.

<sup>a</sup> This is meant to be an explanation of *raśmīkīśa kampayann* etc. <sup>b</sup> The irregular formation *vāriṣākapa* for *vāṛṣākapa* seems to be due to the exigency of metre. <sup>c</sup> In the three stanzas (x. 86. 20-22) Vṛṣkapi is addressed and called upon to go home (*astam ekī*) by the path which procures sleep (*svapnanarūpāna*: in Nirukta xii. 28, however, explained as that which destroys dreams: *svapnā nāśayati*).

69. Viṣṇu<sup>a</sup> may be from (the root) *viṣ* (*viṣṇāti*) or *viś* (*viṣati*), (or) from *veviṣ* (*veveṣti*), expressing pervasion<sup>b</sup>: (he) is (thus) explained as the Sun who is everything<sup>c</sup> and is contained in everything.

विष्णातेरू hdm<sup>1</sup> r, विष्णातेरू b, तेरू f, तेरू k.—वेवेष्टेरू h, देवेष्टेरू r, वेष्टेरू m<sup>1</sup>, विष्णूतेरू bf, विष्णूतेरू k: the reading of bk looks like a corruption of वेष्टेरू (the third etymology in Nirukta xii. 18), which may thus have been the original reading of the Brhaddevata.—\*कर्मणः hdm<sup>1</sup> r, \*कर्मणः f, \*कर्मणा b k.—सूर्यः hm<sup>1</sup> b k, सूर्यः f, वातः r.—चः hdm<sup>1</sup>, चः k, सः r, सं bf.—The third line of 67 (रस्मिं) and 68, 69 omitted in r<sup>1</sup> r<sup>4</sup>.

<sup>a</sup> The etymology of Viṣṇu is added here at the end of the list of the names of Sūrya, as it was not given in 64. <sup>b</sup> Cp. Nirukta xii. 18: *atha yad vīśati tad vīśpar bhavati; vīśur vīśater vā vyaśnoter vā*. The above three explanations are probably meant to correspond to these: *vīśātī= vīśatī, vīśatī= vīśatī, vīśatī= vyaśnotī*. <sup>c</sup> Cp. ii. 158.

70. The five, the twenty-six, and the seven names of Agni, Indra, and Sūrya<sup>a</sup> (respectively), have (thus) been duly stated in succession.

<sup>a</sup> Cp. above, ii. 22.

71. But of the incidental names<sup>a</sup>, accompanied by the above-mentioned<sup>b</sup> nominal characteristics (*nāma-lakṣaṇaiḥ*), a separate enumeration does not exist.

गाम्बां तु bskr, गाम्बां च hdm<sup>1</sup>.—पृथक्किन hdr, पृथक्किन bsk.—The end of the *varga* is here marked by १४ in hdm<sup>1</sup> bsk.—This śloka (71) is numbered as ३ (= २०३) in hd, and ४ (= २०४) in m<sup>1</sup>.

<sup>a</sup> That is, epithets, e. g. *vṛtrakan*, which accompany any of the regular names, e. g. Indra, mentioned above, cannot be enumerated; cp. Nirukta vii. 13: *abhidhānatī saṃyujya kevī codayaśindrāya vṛtraghna indrāya vṛtratura indrāyāphnomuca iti; tāny apy eke samāmananti, bhūyāyasi tu samāmnānāt*. Cp. below, ii. 93. <sup>b</sup> i. 86-88.

### 15. Threefold Vāc: her terrestrial and middle forms.

72. As to Speech (Vāc) also, who is threefold as terrestrial, middle, (and) celestial, listen to (an account of) her hymns (and) names according to her sphere.

विविधा तु चा hdr, विविधा तु चः m<sup>1</sup>, तुविधासुपा b, (वाम्यथा) च विधा तु चा fk.—\*खातं चिं hm<sup>1</sup> r, \*खातं चिं b, \*खाताचि fk.

73. Now she owns the entire hymn when the rivers on earth, and when the waters, (and) when the plants<sup>a</sup>, being praised, own it<sup>b</sup>.

एषा  $h^m^1r^3bfkr^2$ , द्विषा  $r^1r^4$ , एता r.—गच्छ सुता  $hdm^1bfk$ , गच्छः सुता r, गच्छसदा  $r^1r^4$ .—यदा देवं  $r^1r^4bfkr^2$ , पंच देवं  $r^8$ , पंच देवं  $hd$ , पंचदेवं  $m^1$ .—मवन्द्वापो  $hdm^1r$ , मवन्द्वापो  $bfkr^2$ .—यदा चौषधयो यदा b, य चौषधयो यदा f, यवोषधयो यदा k, यदा चौषधयः सदा  $hdr$ , तदा चौषधयसदा  $r^1r^4$ .

<sup>a</sup> Rivers, waters, plants are here mentioned in the same order as in Naighaṇṭuka v. 3, and above, i. 112. <sup>b</sup> *Esam*, which all the MSS. have, is ungrammatically used for *enad*, with reference to the neuter *sūktam*; cp. v. r. of *itarad*, viii. 17.

74. And when she becomes Aranyānī and Rātri, Śraddhā, Uṣas, and Pṛthivī by name, and Apvā<sup>a</sup>, (all these forms of her) own the stanza <sup>b</sup>.

रात्री च  $hdm^1r$ , सर्वी च b, सर्वी च  $fk$ .—चोषाः  $hdr$ , चोषा  $m^1$ , देवा  $r^1r^4bfkr^2$ .—पृथिवी देव  $hdrv$ , पृथिवी देव  $m^1fk$ .—मूलापाचं  $hd$ , मूलापाचं  $m^1$ , मूलापा च  $skr$ , मूला च्या च b.

<sup>a</sup> See below, 75, note <sup>a</sup>. <sup>b</sup> As her representatives, being thus *ṛgabhājāḥ*.

75. Also when she becomes Agnāyī<sup>a</sup> by name, she appears here (in the RV.) in various passages (*tatra tatra*) praised only incidentally in some (hymns) addressed to Agni.

गामतोऽप्येषा  $hdm^1r$ , गामगो भेषा b, गामतो भेषा  $fk$ .—केषुचित्  $bfkr$ , तु छाचित्  $hdm^1$ .

<sup>a</sup> Of the above eleven names of female deities, nine agree with the enumeration (*nadyāḥ* to *Agnāyī*) in Naighaṇṭuka v. 3 (terrestrial deities), Uṣas and Sarasvatī being added from Naighaṇṭuka v. 5 (atmospheric deities). They also correspond to the list of ten in BD. i. 112 (where they are connected with the terrestrial Agni), the only difference being that Uṣas and Sarasvatī in the present passage take the place of Iḍā in that.

76. When she, being Vāc<sup>a</sup> in the middle (sphere), has become Aditi and Sarasvatī, she owns the complete hymn under (these) three names only <sup>b</sup>.

मध्ये सत्यं  $hdm^1r$ , मध्यसत्यं  $bfkr^2$ .—मूला देवा  $hdm^1r$ , मूलिषा च  $bfkr$ .—समयं  $hbr$ , समय  $fk$ , समयं  $m^1$ .—सूतं चिभिर्  $hdm^1r$ , सूतं भिर् b, सूतं चिभिर्  $fk$ .—The end of the *varga* is here marked by ७५ in *bfm<sup>1</sup>*, not in *hd k*. This śloka (७६) is numbered as ८ (= २०८) in *hd*, and as १० (= २१०) in *m<sup>1</sup>*.

<sup>a</sup> Of the nineteen names of the middle Vāc enumerated in ७६ to ७८, all except Romaśā (and, of course, Durgā) are to be found in Naighaṇṭuka v. 5 (deities of the middle sphere), *devapatnyāḥ* being added from Naighaṇṭuka v. 6 (celestial deities), while four (occurring in v. 5), Pṛthivī, Gaurī, Uṣas, and Iḍā, are omitted. They are for the most

part identical with the female deities previously enumerated (i. 128, 129) as connected with Indra. <sup>b</sup> That is, the middle Vāc is *sūktabhāj* under these three names alone, while under the remaining names, which are incidental, she is only *ṛgbhāj*.

#### 16. Other middle forms of Vāc. Her four celestial forms.

77. [She on becoming Durgā (and) uttering<sup>a</sup> a stanza may own a (whole) hymn]<sup>b</sup>. Her (other) names are Yamī, Indrāṇī, Saramā, Romaśā<sup>c</sup>, Urvaśī; she first<sup>d</sup> becomes Sinīvālī and Rākā, Anumati, Kuhū;

दुर्गा hdm<sup>1</sup>fskr, दुर्योः b.—मूर्खर्षं hdfs k, मूर्खर्षं m<sup>1</sup>.—छला hdrfk, छला m<sup>1</sup>, छला r<sup>5</sup>r<sup>7</sup>, छला b.—The first line of 77 (*esāiva durgā*) is omitted in r<sup>1</sup>r<sup>4</sup>.—तद्रामाणि hm<sup>1</sup>r, मूर्खर्षाणी० r<sup>1</sup>r<sup>4</sup>, तद्री सुतिर्माणी च नामाणी f, तद्री सुतिर्माणी च नामाणी मूर्खर्षाणी b. This looks as if the words of the text तद्रामाणि had been glossed with the words तद्री सुतिर्माणी च नामाणि मूर्खर्षाणी, i. e. 'and the names devoted to her praise, which own hymn or stanza,' (are) . . . , and as if this gloss had been substituted for तद्रामाणि in b as well as f (where, however, मूर्खर्षाणी is omitted), while only मूर्खर्षाणी was substituted in r<sup>1</sup>r<sup>4</sup>.—यमीद्वाणि hdm<sup>1</sup>, यमीद्वाणि r, यमीद्वाणि b, यमीद्वाणि f.—मध्यत्वग्ना hdm<sup>1</sup>r<sup>3</sup>, मध्यत्वग्ना bfkr<sup>3</sup>, मध्यत्वग्ना r, मध्यत्वग्ना r<sup>1</sup>r<sup>4</sup>.—राका चागुमतिः hdm<sup>1</sup>rbfsk, राकोषागुमतिः r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> What was exactly meant by *kṛtvā* in connexion with *ṛgam* in this interpolated line (see next note) is not clear. <sup>b</sup> There can be no doubt that this line is an interpolation, for Durgā, not being a Vedic goddess, is not to be found in the Naighaṇṭuka, as are all the other deities here enumerated; the line, moreover, interrupts the sense of the passage, besides giving half a śloka too much to the *varga*. It must, however, have been an early interpolation, as it occurs in MSS. of both groups. <sup>c</sup> This is the only one of the above names not occurring in Naighaṇṭuka v. 5, 6. Op. note<sup>a</sup> on 76. <sup>d</sup> This perhaps alludes to the fact that the group Anumati, Rākā, Sinīvālī, Kuhū, in Naighaṇṭuka v. 5, comes before Yamī, Urvaśī, Pṛthivī, Indrāṇī.

78. then Go, Dhenu, the Wives of the Gods, Aghnyā, Pathyā, and Svasti, Rodasi. (Now) whatever names of any (gods)<sup>a</sup> are incidental, own the stanza (only)<sup>b</sup>.

वीर्धेनुदेवपत्न्योऽद्या hm<sup>1</sup>bfk, वीर्धेनुदेवपत्न्यो गवा r, वीरीवीर्धेनुपत्न्योऽगवा r<sup>1</sup>r<sup>4</sup>, देवपत्न्यो ग्ना r<sup>5</sup>r<sup>7</sup>.—स्त्रियः hr<sup>8</sup>m<sup>1</sup>br<sup>6</sup>r<sup>7</sup>, स्त्रियः च fkr<sup>3</sup>, स्त्रियः r.—मैपातिकाणि चाग्नमाणि hm<sup>1</sup>r, मैपातिकाण्वग्नमाणि b, निपातिकाण्वग्नमाणि f k, मैपातिकाण् पृष्ठमाणि r<sup>1</sup>.

<sup>a</sup> *Yeqām* : this being a general remark, and therefore not referring grammatically to the female deities enumerated in the preceding lines. <sup>b</sup> That is, the incidental (*nat-pātīka*) names of the middle Vāc (like the corresponding ones of her terrestrial form in 74, 75) are only stanza-owning (*rgbhāj*), not hymn-owning (*sūktabhāj*) as the primary names in 76 (as well as 73 and 79).

79. But when this Vāc becomes Sūryā, she belongs to that (celestial) world : thus on becoming Uṣas as well as Sūryā, she owns the entire hymn <sup>a</sup>.

वाग्मवत्ति० br, वाक् मवत्ति० m<sup>1</sup>, वाक्मवत्ति० hd, वाग्मत्ति० r<sup>1</sup>r<sup>4</sup>, वामासावत्ति० f.—  
सूर्यासु० hdm<sup>1</sup>rb, सूर्यासु० f.—<sup>c</sup>श्रिता० bkr, <sup>c</sup>श्रितां० f, <sup>c</sup>श्रिताः० hd.—तत्ता० hdm<sup>1</sup>bfkr<sup>5</sup>r<sup>7</sup>,  
तदा० r.—सूर्यसुषा० rbr<sup>6</sup>r<sup>7</sup>, सूर्यसुषा० hdm<sup>1</sup>r<sup>8</sup>fk<sup>2</sup>.

<sup>a</sup> These being the primary names of the celestial Vāc. Thus there is a whole hymn to Sūryā (x. 85) and a number to Uṣas.

80. And when she becomes Vṛṣākapāyī (and) Saranyū<sup>a</sup>, these two undoubtedly (own) a stanza <sup>b</sup>. And when she is Earth corresponding to Heaven (*dyuvat*) <sup>c</sup>, she only owns (a stanza) incidentally <sup>d</sup>.

दे० च ते० भृवम्० hm<sup>1</sup>rb, दे० च ते० भृवं० f, लेव० तद्वृचम्० r<sup>1</sup>r<sup>4</sup>, ते० सुवम्० r<sup>7</sup>.—  
सुविश्वा० m<sup>1</sup>, यविश्वा० r, युविश्वा० fk, युविश्वा० r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> Uṣas, Sūryā, Vṛṣākapāyī, Saranyū are all mentioned together in this order as goddesses of the celestial sphere in Naighaṇṭuka vi. 6. <sup>b</sup> Vṛṣākapāyī and Saranyū are each mentioned only once in the RV. (x. 86. 13 and x. 17. 2 respectively). <sup>c</sup> That is, as belonging to the celestial sphere ; for Pṛthivī occurs among the deities of each of the three spheres in Naighaṇṭuka v. 3, 5, 6. This is doubtless due partly to Pṛthivī being constantly invoked along with (the celestial) Dyaus, and partly to the loose use of the 'three earths' in the RV., to denote earth, air, heaven ; cp. my 'Vedic Mythology,' p. 9.

<sup>d</sup> Pṛthivī is addressed in only one whole hymn (of three stanzas), v. 84, where she is stated below (v. 88) to be *madhyamā* ; but according to ii. 74, 76, 80 no form of Pṛthivī is *sūktabhāj*.

81. We see that when this Vāc is Sūryā, Gaurī<sup>a</sup>, Sarasvatī, they (are) in the hymns to the All-gods (praised) incidentally only.

bfk omit सूर्यमेव सती०, going on मतां गौरी० &c., doubtless owing to the preceding line ending with सती०.—केवसा० hm<sup>1</sup>rbk, केवसा० f, केवसाम्० r<sup>1</sup>r<sup>4</sup>.—8r<sup>b</sup>=iv. 36<sup>b</sup>.—The end of the *varga* is here marked by १६ in hbfk, not in m<sup>1</sup>.—In hd, 81<sup>ab</sup> (ending सरस्तीम्) is numbered १३ (=२१३), and 82<sup>ab</sup> (ending निष्ठा०) १४ (=२१४).

<sup>a</sup> A goddess of the middle sphere (Naighaṇṭuka v. 5) omitted in the enumeration above (77, 78). RV. i. 164. 41, 42 are given as examples for Gaurī in Nirukta xii. 40, 41.

## 17. Names of female seers: three groups.

82. Ghosā <sup>a</sup>, Godhā <sup>b</sup>, Viśvavārā <sup>c</sup>, Apālā <sup>d</sup>, Upaniṣad, Niṣad <sup>e</sup>, Brahmajāyā (who is) named Juhū <sup>f</sup>, the sister of Agastya <sup>g</sup>, Aditi <sup>h</sup>,

घोषा गोधा brfk, गोधा घोषा hd m<sup>1</sup> (Āśānukramāṇi).—० वारापात्रोपनिषत् r<sup>1</sup> r<sup>4</sup> m<sup>1</sup> bfrkr<sup>2</sup> r<sup>5</sup>, वारापात्रोपनिषत् h dr<sup>3</sup>.—जामागस्त्रस्त्र m<sup>1</sup> bfrkd, जामा—गस्त्रस्त्र b.

<sup>a</sup> RV. x. 39, 40.

<sup>b</sup> x. 134. 6, 7.

<sup>c</sup> v. 28.

<sup>d</sup> viii. 91.

<sup>e</sup> These two are the seers of the khila of seven stanzas beginning *pra dhārayantu madhuno* *ghṛtasya*, and described thus in the Kashmir MS. of the khilas: 'pra,' *septa*, *brāhmaṇyo* [i. e. *brāhmaṇya* = *brahmavādīnyā*] *niṣadupaniṣadāu*. <sup>f</sup> Juhū Brahmajāyā, seer of RV. x. 109; see Āśānukramāṇi x. 51, and Sarvānukramāṇi on RV. x. 109. <sup>g</sup> Seer of RV. x. 60. 6; cp. Āśānukramāṇi x. 24; Sarvānukramāṇi on x. 60; Sieg, Sagenstoffe, p. 129, note 7. <sup>h</sup> The seer of some of the stanzas of RV. iv. 18.

83. and Indrāṇī <sup>a</sup>, and the mother of Indra <sup>b</sup>, Saramā <sup>c</sup>, Romaśā <sup>d</sup>, Urvaśī <sup>e</sup>, and Lopāmudrā <sup>f</sup>, and the Rivers <sup>g</sup>, (and) Yami <sup>h</sup>, and the wife Śāsvatī <sup>i</sup>,

चक्रमाता hm<sup>1</sup>rb, चक्रमाता fkr<sup>2</sup>.—च शशती hdr<sup>1</sup>r<sup>4</sup>, च शाशती m<sup>1</sup>r, तथैव च bfrkr<sup>3</sup>.—४३<sup>b</sup> = ii. 77<sup>d</sup>.

<sup>a</sup> x. 86 (several stanzas) and 145. <sup>b</sup> Indramātarāḥ are said to be the Rishis of x. 153, Āśānukramāṇi x. 79. <sup>c</sup> In several stanzas of x. 108. <sup>d</sup> i. 126. 7.

<sup>e</sup> In several stanzas of x. 95. <sup>f</sup> i. 179. 1, 2. <sup>g</sup> In some stanzas of iii. 33. <sup>h</sup> That is, Yami Vaivasvatī in x. 10 and 154. <sup>i</sup> viii. 1. 34. Sieg, Sagenstoffe, p. 40, cites a passage from the *Nitimalījārī* in which *nārī*, among women (*strīṣu*), is she who is distressed when her husband is distressed, and rejoices when he rejoices, *śāsvatī* being quoted from the RV. (viii. 1. 34) as an example. Cp. Sarvānukramāṇi on RV. viii. 1, and below, vi. 40.

84. Śrī <sup>a</sup>, Lāksā <sup>b</sup>, Sārparājñī <sup>c</sup>, Vāc <sup>d</sup>, Śraddhā <sup>e</sup>, Medhā <sup>f</sup>, Dakṣinā <sup>g</sup>, Rātrī <sup>h</sup>, and Sūryā Sāvitrī <sup>i</sup>, (all these) are pronounced to be female seers <sup>j</sup> (*brahmavādīnyāḥ*).

श्रीकाशा hd m<sup>1</sup>, श्रीकाशा b, श्रीर्जक्षी fk, श्रीर्जक्षी: r.—सार्पराज्ञी hm<sup>1</sup>r, सर्पराज्ञी b, सार्पराज्ञी f, सार्पराज्ञी kr<sup>2</sup>.—वाच अदा मेधा hm<sup>1</sup>r, वाचुद्रामेधी b, वाचुद्रामेधी fk.—रैरिता: hm<sup>1</sup>r, रैरिता fk, रैकिता b.

<sup>a</sup> Supposed seer of the Śrīsūkta, the khila after v. 87. <sup>b</sup> Seer of a khila, cp. below, viii. 51. <sup>c</sup> RV. x. 89. <sup>d</sup> x. 125. <sup>e</sup> x. 151. <sup>f</sup> Seer of the Medhāsūkta, the khila after RV. x. 151. <sup>g</sup> Rv. x. 107. <sup>h</sup> x. 127. <sup>i</sup> x. 85.

<sup>j</sup> These three ślokas (82-84) are identical with three at the end of the Āśānukramāṇi (x. 100-102). With 82, 83, cp. i. 128, 129.

85. The first group of these, consisting of nine<sup>a</sup>, praised the deities ; the middle series<sup>b</sup> conversed with seers and deities.

तासां hm<sup>1</sup>r, तासां fkr<sup>2</sup>, तासा b.—वर्गस्तुष्टाच hm<sup>1</sup>r, वर्गस्तुष्टाच b, वर्गस्तुष्टाच f, वर्गस्तुष्टाच k.—समूदे hm<sup>1</sup>r, समूदे b, समूद्रे fkr<sup>3</sup>, समूद्रे r<sup>1</sup>.

<sup>a</sup> That is, those enumerated in ii. 82.

<sup>b</sup> The nine enumerated in ii. 83.

86. So the last group sang of the evolutionary forms (*bhāvavṛttāni*)<sup>a</sup> of Self<sup>b</sup>. Whoever is the seer (of a hymn by one) of the last group is also the deity<sup>c</sup>.

वर्गस्तुष्टोत्रमः hm<sup>1</sup>r, योत्तुष्टोत्रमः k, योत्तुष्टोत्रमः bf.—86 is omitted in r<sup>1</sup>r<sup>4</sup>.—The end of the *varga* is here marked by १७ in hdbfk, not in m<sup>1</sup>.—86<sup>ab</sup> is numbered as १८ (=२१८) in hd, ८७<sup>ab</sup> as १९ (=२१९).

<sup>a</sup> For a definition of *bhāvavṛttam*, see below, ii. 120. <sup>b</sup> According to the Sarvā-nukramanī, seer and deity are identical in the case of Śārparyajñī (RV. x. 189: ātmadaivatam), Vāc (x. 125: tuṣṭūvātmānam), Sraddhā (x. 151), Dakṣipā (x. 107), Rātrī (x. 127), Sūryā Sāvitri (x. 85: ātmadaivatam). The three others, Śrī, Lākṣ, Medhā, are the seers and deities of khilas. *Atman* here I take to mean 'self' (in accordance with the evident meaning of the Sarvā-nukramanī passages just given, and their interpretation by Śādguru-sīya), the expression ātmāno bhāvavṛttāni jagas being equivalent to ātmānam astaud .. devatām in 87. <sup>c</sup> As the object of praise is self.

### 18. Deity in self-laudations and colloquies. Particles.

87. Now (each seer of) the last group thus praised herself as the deity : therefore whoever may be the seer in self-laudations is at the same time the deity.

यस्तुष्टोत्रमः hm<sup>1</sup>r, यस्तुष्टोत्रमः b, यत्तुष्टोत्रमः f, त्रोत्रमसु च: r<sup>1</sup>r<sup>4</sup>.—तस्माद्वात्म-स्वविषु hm<sup>1</sup>r, तस्माद्वात्मस्वविषु b, तस्मात्समस्वद्वविषु fk, तस्माद्वात्मस्वविषि(व) r<sup>1</sup>r<sup>4</sup>.—स्वात्म-स्वविषि: स्वैव देवता hm<sup>1</sup>r, स्वात्म स्वविषि स्वैव देवता fb, स्वात्म स्वविषि देवता k, मवेदृष्टिव देवता r<sup>1</sup>r<sup>4</sup>.

88. He who utters the speech in colloquies should be (regarded as) the seer<sup>a</sup> in it ; whoever may be addressed by that speech should be (regarded as) the deity therein<sup>b</sup>.

मवेदृष्टिः hm<sup>1</sup>rbsk, मवलुषिः r<sup>1</sup>r<sup>4</sup>.—तेजोच्छेत hm<sup>1</sup>r b, तेजोच्छेत fk.—वाक्येन m<sup>1</sup>kr, वाक्ये च hdfs.—देवता तच सा hdm<sup>1</sup>r, देवता तुं च सा f, देवता चं च सा k, देवता तेषु सा r<sup>1</sup>r<sup>4</sup>, देवता षु सा b.

<sup>a</sup> Cp. Sarvānukramanī, Introduction ii. 4: *yasya vākyam sa r̄pih.* <sup>b</sup> Cp. ibid., ii. 5: *yā tenocaye sā devatā*; see also the three lines quoted from the Devatānukramanī by Śadguruśīya (pp. 97, 98) on RV. i. 165.

89. <sup>a</sup> Particles are enumerated in various senses—both for the purpose of connecting actions, and occasionally for the sake of comparison <sup>b</sup>.

**कर्मोपसंयहार्थे** च  $hm^1$  (and Nirukta i. 4), **कर्मोपयहार्थे** च  $skr$ , **कर्मोपयहार्थे** च  $b$ , **कर्मोपयहार्थसु**  $r^1r^4$ .

<sup>a</sup> Text and translation, with notes, of the following passage (ii. 89-122) have been printed by me in the Album-Kern, pp. 334-340. <sup>b</sup> Cp. Nirukta i. 4: *atha nipātā uccāvaceṣv artheṣu nipatanty apy upamārthe 'pi karmopasamgrahārthe.*

90. Others again (are) occasionally (used) for the purpose of filling up <sup>a</sup> defective verses (*pāda*). Those (particles) which in metrical books have the purpose of filling up (the verse) are meaningless <sup>b</sup> :—

**अनानां**  $hm^1r$ , **प्रनाना**  $f$ , **सनानां**  $k$ , **चनाना**  $b$ .—**पूरणार्था**  $hm^1r$ , **पूरणार्थे**  $br^1r^4$ , **पूरणार्थे**  $f$ , **पूरणार्थे**  $k$ .—**पूरणार्थात्त्वे**  $hm^1rb$ , **पूरणार्थे त्वे**  $r^1r^4$ , **पुराणार्थात्त्वसु**  $f$ .

<sup>a</sup> Cp. Nirukta i. 4: *atha nipātāḥ . . . apि padapūraṇāḥ.* <sup>b</sup> Based on Nirukta i. 9: *atha ye pravṛte 'rthe 'mīlākṣareṇu grantheṇu vākyapūraṇā ḍgachanti, padapūraṇāḥ te 'mīlā-ksareṣu anarthakāḥ: kam im id v iti: 'Now those particles which, when a subject is started, appear as sentence-filling in non-metrical works, being verse-filling in metrical books, (are) meaningless, (viz.) *kam*, *im*, *id*, *v*': examples for these are quoted in Nirukta i. 10. Cp. also RV. Prātiśākhya xii. 9, and VS. Prātiśākhya ii. 16.*

91. they are to be recognized as *kam*, *im*, *id*, *v*<sup>a</sup>. But (there are) also such (particles) as have various senses. *Iva*, *na*, *cid*, *nu*—these are the four having the sense of comparison <sup>b</sup>.

**कामीमिदिति**  $m^1r$  (and Nirukta i. 9), **कामीमि इति**  $h$ , **चामीमिदिति**  $b$ , **चामीमिदिति**  $f$ , **चामीमिदिति**  $kr^2$ .—**सनेकार्थकात्त्वे**  $hm^1r$ , **वेन्वोचार्थकात्त्वे**  $f$ , **त्वानोचार्थकात्त्वे**  $b$ , **त्वये सार्वकाः** **सुती**  $r^1r^4$ .—**इवो न चित्तु**  $hr^3$ , **इवो तु चित्तु**  $m^1$ , **इव न चित्तु**  $r^5$ , **इव चा चित्तु**  $b$ , **इव चा चित्तु**  $f$ , **इव न चित्तु**  $r$ .—**मवदिति**  $hm^1r^3bfskr^3r^5$ , **मवद्वमी**  $r^1r^4$ .—The end of the *varga* is here marked by १८ in *hbf*, by १७ in *k*, omitted in *m*.

<sup>a</sup> Nirukta i. 9, quoted above, ii. 90, note <sup>b</sup>. <sup>b</sup> Cp. Nirukta i. 4: *ete catvāra upamārthe bhavarṇitī*, the four particles mentioned above being then discussed in the same order.

## 19. Particles (continued). Prepositions. Genders.

92. Now *na* is, in metrical books, only occasionally used as a particle (*nipātyate*) in the sense of comparison, but frequently in (the sense of) negation <sup>a</sup>.

उपमार्द्धे hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, उपमार्द्धे br, उपमार्द्धे fk.—प्रतिवेदि स्वनसाधः hr<sup>3</sup>bfkr<sup>3</sup>r<sup>5</sup>, प्रतिवेदि-स्वनेकाशः r, पूरणार्द्धस्वनर्थाः m<sup>1</sup> (cp. ii. 90<sup>d</sup>).

<sup>a</sup> Cp. Nirukta i. 4: *nelli pratīṣedhārthīyo bhāṣāyām, ubhayam anvadhyāyām . . . pratīṣedhārthīyāḥ . . . upamārthīyāḥ*.

93. There does not exist an enumeration of the particles (stating explicitly) 'there are so many' <sup>a</sup>. These particles are used (*nipātyante*) at every turn (*pade pade*) on account of the subject-matter (*prakarana*) <sup>b</sup>.

वशात्परव्यक्तिः hr<sup>3</sup>r<sup>5</sup>, वशा प्रकरण्यक्तिः b, वशा: प्रकरण्यक्तिः r<sup>3</sup>, वशात्प्रकरण्यक्तिः m<sup>1</sup>, वशा प्रकरण्यक्तिः fk, प्रयोजनवशा द्वितीये r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> The same expression is used in RV. Prātiśākhya xii. 9: *neyanta ity asti samkhyā*; but the VS. Prātiśākhya (ii. 16 and viii. 57) enumerates fourteen, and in the latter passage states that to be the number. Yāska, however, mentions twenty-two in Nirukta i. 4 ff., where five of those treated in the VS. Prātiśākhya do not occur. <sup>b</sup> Cp. RV. Prātiśākhya xii. 9: *arthavaśāt*, 'on account of the sense.' See also Hemacandra's Abhidhāna-cintāmaṇi, ed. Böhtlingk, p. 443; Benfey, Göttinger Gelehrte Anzeigen, 1859, no. 103, p. 1023.

94. The twenty <sup>a</sup> prepositions (*upasargāḥ*) are to be recognized by reason of their connexion with (verbal) action <sup>b</sup>; for they differentiate the meaning <sup>c</sup> in the inflexions of noun and verb <sup>d</sup>.

क्रियायोगेन hm<sup>1</sup>r<sup>3</sup>bfkr<sup>3</sup>r<sup>5</sup>, क्रियायोगेतु r.—द्वार्थे hm<sup>1</sup>b, स्वर्थे r<sup>3</sup>r<sup>5</sup>, द्वार्थी fk, द्वार्थात् r<sup>4</sup>, स्वर्थात् r.—विभित्तिः hm<sup>1</sup>r<sup>3</sup>bfkr<sup>3</sup>r<sup>5</sup>, विभित्तिः r<sup>1</sup>, विभित्तिः r<sup>4</sup>.

<sup>a</sup> This number is expressly stated in RV. Prātiśākhya xii. 6, 7; it is also the number enumerated in Nirukta i. 3, RV. Prātiśākhya xii. 6, VS. Prātiśākhya vi. 24, and in the Gāṇa *prādayāḥ*. <sup>b</sup> Cp. Pāṇini i. 4. 59: *upasargāḥ kriyāyoge*. <sup>c</sup> Cp. RV. Prātiśākhya xii. 8: *upasargo viśeṣakṛt*. <sup>d</sup> Cp. Nirukta i. 3: *nāmākhyātayor arthavikarapam*.

95. *Acha*<sup>a</sup>, *śrad*, *antar*—these the teacher Śākatāyana considered prepositions because of their connexion with action; they are three more.

अन् all MSS. and r.—उपसर्गः hm<sup>1</sup>rb, उपसर्गा fk.—ते तु hm<sup>1</sup>, ते त bfk, तेऽ r.—95-105 omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> *Ana*, which already occurs among the twenty, must be an old corruption, as the reading of all the MSS. It might stand for either *acha* or *aram*, but the former seems both palaeographically and otherwise the more probable. *Alam*, *antar*, *acha* are *gatis* in Pāṇini i. 4. 64, 65, 69. A vārttika on Pāṇini i. 4. 59 adds *ārad* to the list of *upasargas*.

96. There are just the three genders in popular usage (*loke*)—masculine, feminine, neuter<sup>a</sup>. In (regard to) nouns, the employment of which has been stated<sup>b</sup>, the subject-matter must be stated in this way<sup>c</sup>.

स्त्री च hm<sup>1</sup>, स्त्रीत्वं bfk, स्त्रीयं r.—नामसूक्तप्रथेतिषु hbfkr, नामसूक्तप्रदेशेषु r<sup>1</sup>r<sup>4</sup> (among the fragments added in R's edition, p. 56, śloka 130).—वाचं प्रवाचं तथा hbfkr, वोचं प्रवाचं त्वं r<sup>1</sup>r<sup>4</sup> (*ibid.*).—The end of the *varga* is here marked by १० in hbfkr, not in m<sup>1</sup>.

<sup>a</sup> Cp. above, i. 40. <sup>b</sup> This probably refers to BD. i. 23-45. <sup>c</sup> That is, in connexion with gender.

#### 20. Nouns. Pronouns. Sense. Rules for construing.

97. Now these (names) are mentioned (not only) by means of nouns, (but also) by means of genders; by means of pronouns repeated mention (is made) of (a noun already) mentioned, similar to (the repeated mention of) a positive or negative act (*kṛtākṛtasya*)<sup>a</sup>.

ज्ञाताङ्गतस्य all MSS.—सदृशो rk, सदृशे hm<sup>1</sup>bf.—पुणर्यहः bfk r, पुणर्यृहः h.

<sup>a</sup> Lit. 'what has been (stated to be) done or not done': the meaning probably being that pronouns may refer to a preceding verbal notion as well as a noun.

98. All (authorities) say that the names (occurring) in verses, hymns, stanzas, hemistichs, and any others (there may be), (are) nouns; some<sup>a</sup> (call them) so according to circumstances (*yathā kathā*)<sup>b</sup>.

सर्वे नामानि देवाङ्गत् hfk r, सर्वज्ञाऽ b, कुर्वन्नामानि देवाङ्गत् r<sup>1</sup>r<sup>4</sup> (śloka 131).—ज्ञाते देवं hbfkr, ज्ञातदेव r<sup>1</sup>r<sup>4</sup>.—यथा कथा hfk r, यथा कथा b, स्वया यथा r<sup>1</sup>r<sup>4</sup>, यथा तथा m<sup>1</sup>.

<sup>a</sup> *Anye* here used in antithesis to *sarve* must be meant as an equivalent to *ekē*.

<sup>b</sup> A somewhat archaic use of the adverb *kathā*; cp. *yathā kathā ca* in Nirukta iv. 3, x. 26.

99. The sense is the chief thing<sup>a</sup>; for a term (*śabda*) is required (to be) dependent on the qualities (*guṇa*) of it<sup>b</sup> (the

sense); therefore one should bring terms under subjection to the sense by the various expedients of construing.

प्रधानमर्थः शब्दो r, प्रधानमर्थशब्दो bfk, प्रधानशब्दमर्थो hdm<sup>1</sup>.—तदुक्तायत्त r, तदुक्तायत्तम् m<sup>1</sup>, तदुक्तायत्तम् hd, तदुक्तायत्त fb, तदुक्तायत्त k.—जानान्वयोपायीः hd, पायीः r, जानान्वयोपायी b, जान्वया f.

<sup>a</sup> Op. Nirukta ii. 1: *arthanityah parikṣeta*. <sup>b</sup> That *tad* must refer to *arthah* is shown by the expression *śabdān arthavaśām nayet*.

100. A redundant word (*pada*) should be rejected, while one that is lacking one should introduce into the sentence; and one that is far removed one should bring into juxtaposition, and should (then) arrange the regular sequence (of the words).

आगुपूर्वे च h<sup>1</sup>r, आगुपूर्वे च d, आगुपूर्वे च f, आगुपूर्वे प्र० b.

101. Gender, root, and inflexion one should, in their respective places, adapt <sup>a</sup> (to the sense). Whatever is Vedic in a formula one should turn into everyday speech (*laukika*) <sup>b</sup>.

धातुं विमत्तिं m<sup>1</sup>kr, धातुविमत्तिं hdb, धातुनिविमत्तिं f.—संज्ञमेत्तच hdm<sup>1</sup>, संज्ञमे तच bfk, संज्ञयेत्तच r (cp. Nirukta ii. 1: विमत्तीः संज्ञयेत्).—मन्त्रे m<sup>1</sup>bfk, वाक्ये hd, वाक्यं r.—मत्तकुर्यात् m<sup>1</sup>b, तत्तु कुर्यात् f, कुर्यातत्तत् r, कुर्यात्तक्ते तु hd.—The end of the *varga* is here marked by २० in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> Op. Nirukta ii. 1: *yathārthaḥ vibhaktiḥ sāpnamayet*.

<sup>b</sup> Cp. i. 4 and 23.

## 21. Analysis of words. Six kinds of compounds.

102. The analysis of the secondary elements (*guna*) <sup>a</sup> may be (effected) by the aid of all roots (*dhātu*) which possess a traditional characteristic form (*liṅga*), and the sense of which can be stated.

थावतामेव m<sup>1</sup>bfkr, थावनामेव hd.—०मिधेयः स्वात् h, ०मिधेय स्वात् m<sup>1</sup>, ०मिधेयत् bfk, ०मिधेयं च r.

<sup>a</sup> The root (*dhātu*) here representing the primary form (*prakṛti* or *pradhāna*), cp. ii. 108, and v. 96.

103. A word (*pada*), the definition of which can be expressed, whether it be derived from two roots, many (roots), or one root, is one consisting of a sound (*śabda*) that contains root, preposition, members (*avayava*), and secondary elements (*guna*).

०श्वद् दिधातुवम् hdm<sup>1</sup>, ०श्वद्विधातुवम् r, ०श्वद्विधातुकम् f, ०श्वद्विधातुकम् b.—वापि hdfkr, वापि b.—पदं hdm<sup>1</sup>, पद bfk, यद् r.

104. A word may be explained in five ways, (viz.) as derived from a root, as derived from the derivative<sup>a</sup> of a root, as derived from a compound meaning (*samastārtha*)<sup>b</sup>, as derived from a sentence (*vākya*)<sup>c</sup>, and as (of) confused<sup>d</sup> (derivation).

<sup>a</sup> Corresponding to *taddhita* below, 106, and *Nirukta* ii. 2. <sup>b</sup> That is, derived with a *semānta* suffix; cp. *taddhita-samāseṣu*, *Nirukta* ii. 2. <sup>c</sup> As, for example, *śikāsa* (= *śi haśa*). <sup>d</sup> *Vyatikirṣa*: that is, by transposition of letters; cp. *Nirukta* ii. 1: *ādy-anta-viparyayaḥ*.

105. *Dvigu*, *Dvandva*, *Avyayibhāva*, and *Karmadhāraya*, the fifth *Bahuvrīhi*, and the sixth called *Tatpuruṣa* (are the compounds)<sup>a</sup>.

<sup>a</sup> This śloka is quoted by Durga on *Nirukta* ii. 2. Only four classes are distinguished in the VS. *Prātiśākhya* (i. 27 and v. 1, commentary), which does not mention the *dvigu* or the *karmadhāraya* class.

106. In compounds, as well as in a secondary derivative, explanation (*nirvacas*) should proceed from analysis: one should explain after separating<sup>a</sup> (the parts); thus 'punishable' (*dāṇḍ-ya*)<sup>b</sup> as 'deserving punishment' (*dāṇḍagrha*),

वियहान्निर्वचः m<sup>1</sup>, वियहा निर्वचः hdk, वियाहान्निर्वचः b.—तद्विती hdr, तद्विती b, ताद्विती f. —निर्दूयाह hdm<sup>1</sup>, निर्दूयाह r, निर्वत्ता f, निर्वर्त्ता b.—दर्श bfr, दर्श दर्श hd, दर्श m<sup>1</sup> k.—The end of the *varga* is here marked by २७ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> Cp. *Nirukta* ii. 2: *taddhita-samāseṣu* . . . *pārvatā pārvatām apāram apāram pravibhajya nībrūyāt*. <sup>b</sup> As an example of a *taddhita*; cp. *Nirukta* ii. 2: *dāṇḍyaḥ* . . . *dāṇḍam arhati*; see also *Pāṇini* v. 1. 66.

## 22. Meaning and analysis of words.

107. and 'fair-wived' (*rūpavat-bhāryā*) as 'he has a fair (*rūpavat*) wife (*bhāryā*)'<sup>a</sup>. Thus 'Indra-Soma' (*Indrā-Somau*) as 'Indra and Soma' is an example (of a *Dvandva*).

<sup>a</sup> As an example of a *bahuvrīhi*. Yāska, in *Nirukta* ii. 2, 3, exemplifies only the *tatpuruṣa* class, though without naming it.

108. The form of the sound (*sabda*), the sense of the word (*pada*), the etymology, the primary form (*prakṛti*), the secondary element (*guna*), all this has manifold sense: there are ten species (*gunāḥ*, scil., of explanation) in (case of) misunderstanding (*anavagame*) <sup>a</sup>.

प्रकृतिर् hdbfk, सत्तिर् r.—दशानवगमे r, दृशानवगमे hdm<sup>1</sup>, दशानवगमे bfk.

<sup>a</sup> That is, five correct explanations under the above heads, and five incorrect.

109. Terms (*sabdāḥ*) expressive of a general meaning are occasionally applied in a particular sense (*viśeṣe*); thus (in) 'Who, pray, O men' (*ko nu maryāḥ*: viii. 45. 37), the interpretation (of) 'goes' (*īṣate*) is in (the sense of) 'fleeing' <sup>a</sup>.

विशेषे द्वापिताः hm<sup>1</sup>r, विशेषे द्वापिताः b, विशेषे द्वापिता f, विशेषा द्वाविता k.—पदावते hrbfk.—थषा वृत्तिः hm<sup>1</sup>bf, थषावृत्ति rk.—इतीषते h, इतीषते m<sup>1</sup>bfr, इतीषते k.—109<sup>ad</sup> and 110<sup>ab</sup> are omitted in d.

<sup>a</sup> The word *īṣate* in RV. viii. 45. 37 is explained by Yāska in his comment on this stanza (Nirukta iv. 2) as *palāyate*, while in Naighaṇṭuka ii. 14 it is enumerated among the verbs which mean 'to go.'

110. But other (terms) expressive of a particular meaning are occasionally applied in a general sense; in the formula, 'With cold the fire' (*himenāgnim*: i. 116. 8), the term 'frost' <sup>a</sup> (*hima*) is an example.

<sup>a</sup> Yāska, in his comment on RV. i. 116. 8 (Nirukta vi. 36), explains *himena* by *udakena grīṣmāṇe*; cp. also Sāyaṇa on i. 116. 8.

111. Yāska has, in the stanza 'To every tree' <sup>a</sup> (*vrkṣe-vṛkṣe*: x. 27. 22), explained the word 'man-eating' (*puruṣādaḥ*) by taking one word (and) dividing (it) into two <sup>b</sup>.

पुरुषादः hdm<sup>1</sup>fr, पूरुषादः b, पुरुषादं k.—The end of the *tārga* is here marked by ११ in hdbf, not in m<sup>1</sup>k.

<sup>a</sup> This and the following five examples (in 111-114) are given as illustrations of wrong interpretation due to misunderstanding (*anavagama*). The preceding two ślokas may also have been meant to be included in this criticism. <sup>b</sup> Yāska, in Nirukta ii. 36, explains *puruṣādaḥ* as *puruṣān adanāya*, 'in order to devour men,' but there is nothing in this to justify the criticism that he took *puruṣādaḥ* as two words.

## 23. Yāska's wrong explanations. Dropping of letters.

112. Similarly, another (expression) which is not one (word), he has explained as one only by (his) analysis as 'month-maker' (*māsa-kṛt*) in the formula, 'The ruddy one me once'<sup>a</sup> (*aruno māsakṛt*: i. 195. 18).

<sup>a</sup> In his comment on this stanza Yāska (Nirukta v. 21) explains the word as *māsānām kartā*. Our author here agrees with the Padapāṭha. See Roth, Erläuterungen, on Nirukta v. 21; Sāyapa on RV. i. 195. 18; Geldner, Vedic Studien iii, p. 178.

113. In the stanza, 'Not to his brother' (*na jāmaye*: iii. 31. 2), he has explained the two words *garbhaṇ* *nidhānam*, even though (another) word <sup>a</sup> intervenes, by making them into one <sup>b</sup>.

<sup>a</sup> *Sanītūr*: the words in iii. 31. 2 being *garbhaṇ sanītūr nidhānam*. <sup>b</sup> That is, his explanation, in Nirukta iii. 6, is *garbhaṇidhānīm*. Yāska, however, doubtless intended merely to express that the two words constitute an 'open' or purely semantic compound; cp. Geldner, Vedic Studien iii, p. 107; Sieg, Sagenstoffe, p. 92.

114. The class of word is not recognized in the word *tvah*<sup>a</sup>, (nor) the sense in *sītāman*<sup>b</sup>. Misunderstanding of the accent (in) *adhāyi* is shown in the stanza 'As on the tree'<sup>c</sup> (*vane na*: x. 29. 1).

‘रविष्टाता hdm<sup>1</sup>r, रविष्टाता b, रेविष्टाता f.—त्वःपदे hdm<sup>1</sup>b, त्वपदे fk, त्वः पदा(र्थ) r.—र्थः श्रितामनि hdm<sup>1</sup>, र्थ श्रितामनि b, र्थ श्रितामनि f, र्थः श्रितामनि r.—स्तरानवरामी hdm<sup>1</sup>rfk, स्तरानवरामी b.—यजे भें m<sup>1</sup>r, यजे भें hd, यजे भें b, यजे तें fk.

<sup>a</sup> Yāska (Nirukta i. 7) enumerates, doubtless following an earlier view, *tvā* among the particles, but he clearly considers it an inflected word (*ibid.* i. 8). Our author must therefore be criticizing the latter view. <sup>b</sup> Yāska (Nirukta iv. 3) states that the word means 'fore-arm' (*dos*), adding the divergent views of Śakapūni, Taiṭīki, and Gālava. From the above it does not, of course, appear what view our author held. <sup>c</sup> Yāska (Nirukta vi. 28) in commenting on RV. x. 29. 1 reads *vāyō n̄ adhāyi*, while the Padapāṭha, reading *vā yō n̄ adhāyi*, leaves the verb unaccented after the relative. If our author is criticizing Yāska, it does not appear what he means here by a misunderstanding of the accent. Cp. Roth, Erläuterungen, p. 94; Max Müller, RV. Prātiśākhya, p. 4; Rig-veda, 2nd ed., vol. iv, p. 9; Sāyapa on RV. x. 29. 1; Oldenberg, Prolegomena, p. 532.

115. As the regular order<sup>a</sup> (of the words) was (arranged) according to the sense in *Śunah-śepam*<sup>b</sup>, *Narā-śamsam*<sup>c</sup>, *Dyāvā-nah prthivī*<sup>d</sup>, *nir-askṛta*<sup>e</sup>, and the rest:

प्रभृतिवर्धाद् hdm<sup>1</sup>, विसर्वाद् r, विवर्वाद् bfk.—०सीत्क्रमी hm<sup>1</sup>r, ०सीत्क्रमी fk, ०सीक्रमी b.

\* That is, in the Kramapṛśha. This and the following śloka appear to be connected thus: as the sense requires the restoration of words to their proper order (*pada-krama*), so it requires the restoration of letters for the purposes of etymology to their proper order (*varpa-krama*).      <sup>b</sup> For *śunat* etc *śhepam* in RV. v. 2. 7; see RV. Prātiśākhya ii. 43 and xi. 8.      <sup>c</sup> For *narā vā sāyam* in RV. x. 64. 3; see RV. Prātiśākhya, loc. cit.      <sup>d</sup> That is, these words in RV. ii. 41. 20 must be read as *dyāvāprthīnī nah*; cp. Nirukta ix. 38.      <sup>e</sup> For *nir u svasāram* *ashvta* in RV. x. 127. 3; cp. RV. Prātiśākhya x. 4, xi. 5.

116. (so) there is dropping of a letter (*varṇa*), of two letters, of many, and of a consonant: (for instance, in) *atrāṇi*<sup>a</sup>, *kapiḥ*<sup>b</sup>, *nābhā*<sup>c</sup>, *danah*<sup>d</sup>, *yāmi*<sup>e</sup>, and *aghāsu*<sup>f</sup>.

थामीव्याधासु m<sup>1</sup>, थामिव्याधासु hdr, थामीव्यदासु b, थामिव्यदासु f.—The end of the *varga* is here marked by २३ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> For *atrāṇi* in RV. x. 79. 2.      <sup>b</sup> For *vṛṣā-kapiḥ* in RV. x. 86. 5; see Nirukta xii. 27.      <sup>c</sup> A very frequent form in the RV. before consonants beside the rare *nābhān*. There is possibly an allusion to Yāska's etymology (in Nirukta iv. 21): *nōbhīr sāyñānāt*.      <sup>d</sup> Explained by Yāska (Nirukta vi. 31), on RV. i. 174. 2, as *dānamānasāk*.      <sup>e</sup> Given by Yāska (Nirukta ii. 1) as an example in *tat tvā yāmi* (RV. i. 24. 11 or viii. 3. 9) for the dropping of a letter. It is explained by Durga as = *yācāmī*.      <sup>f</sup> In RV. x. 85. 13; supposed to be = *maghāsu* (the reading of the AV.); see Weber, Nakṣatra ii. 365, note <sup>1</sup>.

#### 24. Word and sense. The verb expresses a form of becoming.

117. From the sense (comes) the word (*pada*), its designation; from the word (comes) the ascertainment of the sense of the sentence (*vākyā*). (For) the sentence arises from an aggregation of words, the word arises from an aggregation of letters<sup>a</sup>.

सामिधेयं hdm<sup>1</sup>rsfk, सामिधेयं b.

\* Which are significant: hence the sense is the starting-point in interpretation.

118. From the sense (of the word), the subject-matter (*prakarana*), the gender, the appropriateness, and from (considerations of) place and time, the (possibility of) discriminating the (whole) sense in the formulas will result; such is the settled rule (*sthitiḥ*) in (regard to) other (writings) also.

There is a lacuna in b from 118<sup>ed</sup> to 122<sup>ed</sup>: मन्त्रेष्वर्जिते[क - - - मन्त्रिः] तमीः ।

119. He who thus exerts himself in the study of etymology (*nairukte*) by the various means of construing (*anvaya*), being desirous of knowing the form of Brahma<sup>a</sup>, will, even though an evil-doer, go to the supreme<sup>b</sup> (*param*).

निरुक्ते यो यतित  $hm^1r$ , निरुक्तो यो यतित  $f$ , निरुक्तो यायति  $k$ .—स्वप्नमपि दुष्कृत्यां  
 $hm^1r$  (दुःकृत  $m^1$ ), स्वप्नमवि दुःकृप  $f$ , दुःकृष्ट  $k$ .

<sup>a</sup> That is, the Veda. <sup>b</sup> Cp. Nirukta i. 18: *yo 'rthajña iti sakalam bhadram  
 aśvate: nākam eti jñānavidhūtāpāpmā.*

120. How this (world) did not exist in the beginning, either as non-existent or existent, how this universe (*sarvam*) came into being, (all) this they term the evolution (*vr̥ittam*) of becoming<sup>a</sup> (*bhāva*).

यथेदमये  $hdm^1$ , यथेदमये  $r$ , यथेदमये  $fk$ .—०सद्य०  $hdr$ , ०शब्दाय०  $f$ .—माववृत्तं  $hm^1r$ ,  
 माववृत्तं  $fk$ .—वद्यति  $dm^1r fk$ , वद्यति  $h$ , प्रवृत्तते  $r^1r^4$  (R's edition, p. 56, śloka 132).

<sup>a</sup> Cp. below, viii. 46 on RV. x. 129 (*nāsat*): *vadanti bhāvavṛttam tat*.

121. The verb (*ākhyāta*) has becoming as its fundamental meaning (*pradhāna*)<sup>a</sup>. There are these six modifications (*vikārāḥ*)<sup>b</sup> of becoming: genesis (*janma*), existence (*astitvam*), transformation (*parināmaḥ*), growth (*vr̥ddhiḥ*), decline (*hānam*), destruction<sup>c</sup> (*vināśanam*).

षट्कारा  $hdr$ , षट्कारो  $fk$ , षट्प्रकारा  $r^1r^4$  (p. 56, śloka 128).—ज्ञात्वित्वं  $hrm^1$   
 $r^1r^4$  (p. 56, śloka 128), ज्ञात्वित्वं  $f$ .—परीष्णामो  $m^1fr$ , परीष्णामो  $d$ , परिष्णामो  $h$ , परि-  
 ष्णामो  $k$ .—त्रुष्णिर्वाग्विंश्चि०  $hdr$ , त्रुष्णिर्वाग्विंश्चि०  $fk r^1r^4$  (p. 56, śloka 128).—The end of the  
*varga* is here marked by १४ in  $hm^1f$ , not in  $k$  (nor in  $b$  owing to the lacuna in that MS.).

<sup>a</sup> This definition is identical with that in Nirukta i. 1: *bhāvapradhānam ākhyātam*.  
 Cp. RV. Prātiśākhyā ii. 12. 8. <sup>b</sup> This is quoted by Yāska (Nirukta i. 2) as the  
 opinion of Vārsyāyani: *saद bhāvavṛkārā bhavanti*. <sup>c</sup> The passage in Nirukta i. 2 on  
 which this is based, gives the verbs (*jāyate* &c.) corresponding to the above nouns.

## 25. The deities of the Vyāhṛtis and of Om.

122. But whatever other modifications of becoming arise from these six<sup>a</sup> must be inferred in each case according to the sentence<sup>b</sup>, to the best of their ability (*sāmarthyāt*), by those who are most familiar with the formulas,

वसां तु hrsk, वर्णाः कुरु  $r^1r^4$  (p. 56, śloka 129).—ते वावाक्यम् hrsk, वावाक्यम्  $r^1r^4$  (p. 56, śloka 129).—चपूषाः r, चतुर्षि, चभूषाः hdm<sup>1</sup> (cp. Nirukta i. 3: चभूहितव्याः).

\* The wording is somewhat clumsy; literally: 'others which arise from the modification of becoming of these six.' The passage of the Nirukta (i. 3), on which the above is based, is more clearly expressed: *anye bhāvavikārā eteṣām eva vikārā bhavanti*, <sup>b</sup> Cp. Nirukta i. 3: *te yathāvacanam abhyūktavyāḥ*.

123. and (must) likewise (be inferred) in accordance with the (nature of the) adorations (*namaskārāḥ*)<sup>a</sup> of the Gods and Fathers (appearing in those formulas).

Now hear the divinity of the sacred utterances (*vyāhṛti*)<sup>b</sup>, individually and collectively.

नमस्त्रिलक्षणम् hm<sup>1</sup>r, नमस्त्रारक्षणम् fk, नमस्त्रारक्षणम् b.—चतुर्षि वसां hm<sup>1</sup>r, चतुर्षि वासां fk, चतुर्षि b.

\* That is, the various modifications of the verbal sense are to be inferred not only from the nature of the sentence but also of the prayer which it contains. If *namaskārāḥ* be read, the meaning would be: 'the nature of the prayer is also to be inferred (in doubtful cases) from the tenor of the sentence.' <sup>b</sup> That is, the three mystical words *bhūr bhuvah svah*.

124. Now the divinity of the sacred utterances collectively is Prajāpati<sup>a</sup>, while the deities of them individually are this (terrestrial) Agni, Vāyu, and Sūrya (respectively).

देवतं तु hm<sup>1</sup>r, देवतं तु fk, देवतं च b.

\* Cp. Sarvānukramaṇi, Introduction ii. 10: *samastānān prajāpatiḥ*.

125. The syllable Om has Vāc for its deity, or else it is addressed to Indra, or else (it belongs) to Parameṣṭhin; or it is addressed to the All-gods, or to Brahman, or to the Gods (in general), or Ka (is its deity)<sup>a</sup>.

वारदेवतो hdb  $r^1r^4$  (p. 56, śloka 133), वारदेवतो r, वारदेवतो f, वारदेवम् m<sup>1</sup>, वारदेवो k.—देवः च एव  $r^1r^4bfkr$ , देवः च एव hdm<sup>1</sup>.—The end of the *varga* is here marked after this śloka (125) by २५ in hdm<sup>1</sup>, but after १२४ in bfk. The former is doubtless correct, as the end of the *varga* thus corresponds with the end of the Introduction, while in the other case the twenty-fifth *varga* would without any apparent reason contain only three ślokas. The two *vargas*, २५ and २६, however, contain together only eight ślokas instead of ten.

\* On this śloka is based Sarvānukramaṇi, Introduction ii. 11, where, however, Vāc and Indra are omitted, and *ādhyātmikāḥ* (see *Śadgurusīya*) corresponds to *ka*.

## 26. The first three hymns. Authors of Vaishnadeva hymns.

126. The first hymn is addressed to Agni. Its seer<sup>a</sup> is Madhuchandas. The seven triplets<sup>b</sup> which follow it should all be recognized as addressed to different deities.

आपेयं hm<sup>1</sup>rfk, आपेये b.—०८ आर्द्धम् hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, ०८ आवृत्तः b, ०८ आवृत्तु f, ०८ आवृत्तु k, ०८ आदितः r.—श्रीयाः सर्वे hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>, श्रीयास्त्वये b, श्रीयास्त्वये fk, श्रीयास्त्वये r.—From here (126) down to 145 Rājendralāla Mitra gives readings connected with r<sup>4</sup>: *ghapustakoddhṛtāpākāh* (perhaps = 'restored' or 'corrected' reading). Both *gha* and *gha* <sup>u</sup> are referred to in the notes on sloka 137, p. 57.

<sup>a</sup> More literally, 'the authorship (ārsakam) is that of Madhuchandas.' <sup>b</sup> That is, those which are contained in RV. i. 2, 3.

127. The first of these (2. 1-3) is addressed to Vāyu, the following one (2. 4-6) to Indra and Vāyu, then one to Mitra and Varuna (2. 7-9), one also to the Aświns (3. 1-3), one to Indra (3. 4-6), then one to the All-gods (3. 7-9).

तेषां hm<sup>1</sup>r, तेषां bfk.—०८ आश्चिनो hr<sup>3</sup>r<sup>4</sup>fk r<sup>2</sup>r<sup>5</sup>, ०८ आश्चिनो b, ०८ आश्चिनो r.—विष्णु०८r<sup>5</sup>, स्त्विष्णु०८fk r<sup>2</sup>, विष्णु०८ b, ऐष्णु०८ r.—तो hr<sup>3</sup>r<sup>5</sup>, तो m<sup>1</sup>, तो bfk, तः r.—विश्वदेवतः hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, विश्वदेवतः bfk, पश्चमस्तुतः r.

128. Now (this) last triplet (3. 7-9), composed in the Gāyatri metre, contains that name (*tan-nāmā*)<sup>a</sup>, or has (the word) 'all' (*viśva*) as its characteristic mark. But (any) other (hymn) addressed to many divinities can be recited in (the place of) those addressed to the All-gods<sup>b</sup>.

तत्त्वामा hr<sup>3</sup>r<sup>4</sup>r<sup>5</sup>m<sup>1</sup>, नानामा bfk, नामः षष्ठाद् r.—विश्विष्णु०८ वा hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, विश्विष्णु०८ fk r. After this there is a lacuna of four pādas in fk: ०८ विष्णु०८ [वा ०८ शार्दौति गो] तमे य विश्विष्णु०८ यस्तु यस्तु०८ hr, नाथशो य यस्तिषः b, नाथशो स्त्वपरस्तु०८: r<sup>1</sup>r<sup>4</sup>r<sup>5</sup> (r<sup>5</sup> or ca first appears in Rājendralāla's edition in the notes on this sloka, the whole introduction being evidently wanting in this MS.).—विश्वदेवतम् rb (= Nirukta xii. 40), विश्वदेवत०८ r<sup>4</sup>, विश्वदेवतम् r<sup>5</sup>, विश्वदेवतम् hd.—विश्वस्तु०८ m<sup>1</sup>r<sup>3</sup>, विश्वस्तु०८ b, विश्वस्तु०८ r<sup>4</sup>.—१२८<sup>d</sup>=iii. 33<sup>d</sup>.

<sup>a</sup> That is, each of these three stanzas contains the name *viśve devāśāḥ*, or in other words it is characterized by the term *viśva*. <sup>b</sup> According to Yāska (Nirukta xii. 40) this (i. 3. 7-9) is the only gāyatri triplet addressed to the *Viśve devāḥ*. But, he adds,

whatever (hymn) is addressed to many divinities may be suitably employed in place of such as are (in the strict sense) addressed to the All-gods: *yat tu kṛṣṇa cīd bahuśāvataḥ  
tad vāisvadevānām sthāne yujyate.* Cp. Roth, Erläuterungen, p. 167; also Śaṅgurūsiya on Sarvānukramaṇī i. 139.

129. In <sup>a</sup> Luśa <sup>b</sup>, Duvasyu <sup>c</sup>, Śāryāta <sup>d</sup>, Gotama <sup>e</sup>, Rjīśvan <sup>f</sup>, Avatsāra <sup>g</sup>, Paruchepa <sup>h</sup>, Atri <sup>i</sup>, the seer Dirghatamas <sup>j</sup>,

दुष्टस्त्री॒ r, अ वात्से॒ hdm<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>5</sup> (lacuna in fk): the latter must be a very old corruption as MSS. of both families have it. The only MSS. with the correct reading are apparently r<sup>1</sup> and r<sup>6</sup>.—गौतमे॒ hdm<sup>1</sup> b, गौतमे॒ r; the reading of fk (where the गौ of शिंगौ seems to have caused the lacuna: see note on 128) शिंगौतमे॒ also points to गौतमे॒. गौतमे॒ and गौतमे॒ are frequently confused in the MSS.: cp. critical note on i. 58.—पश्चिमे॒ hr<sup>3</sup> f, पश्चस्त्वे॒ b, पश्चिमे॒ r, पश्चिमे॒ kr<sup>2</sup>, पश्चिमे॒ m<sup>1</sup>.—चर्षी॒ r (=r<sup>1</sup> r<sup>6</sup>), पुष्टि॒ bfkr<sup>2</sup> r<sup>5</sup> hdm<sup>1</sup> r<sup>3</sup> r<sup>4</sup>: the latter must also be a very old corruption, which is easy to explain palaeographically, and would, moreover, have been helped by the hiatus (न्ते॒ चर्षी॒).—दीर्घतमस्तुषी॒ hm<sup>1</sup> r, दीर्घत-  
मस्तुषी॒ b, दीर्घतस्तुषी॒ f, दीर्घतस्तुषी॒ kr<sup>2</sup>.—The end of the *varga* is here marked by २६ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> The following twenty seers enumerated in 129-131 are all authors of hymns to the All-gods. <sup>b</sup> Seer of RV. x. 35, 36. <sup>c</sup> Seer of RV. x. 100. <sup>d</sup> Seer of RV. x. 92. <sup>e</sup> Seer of RV. i. 89, 90. <sup>f</sup> Seer of RV. vi. 49-52. <sup>g</sup> Seer of RV. v. 44. <sup>h</sup> Seer of RV. i. 139. <sup>i</sup> Seer of RV. vi. 41-43. <sup>j</sup> Seer of RV. i. 164.

## 27. Character of Vaiśvadeva hymns.

130. in Vasiṣṭha <sup>a</sup>, Nābhānediṣṭha <sup>b</sup>, Gaya <sup>c</sup>, Medhātithid <sup>d</sup>, Manu <sup>e</sup>, Kakṣīvat <sup>f</sup>, Vihavya <sup>g</sup>, as well as in many other seers <sup>h</sup>,

कषीवति॑, कषीवति॑ hdm<sup>1</sup> r<sup>4</sup>, काषीवति॑ bfkr<sup>2</sup>.—०व्यवर्त्ति॑ hm<sup>1</sup> r<sup>3</sup> r<sup>4</sup> bkr<sup>2</sup> r<sup>5</sup>, ०पुष्टि॑ चर्त्ति॑ r.

<sup>a</sup> Seer of RV. vii. 34-37, 39, 40, 42, 43. <sup>b</sup> Seer of RV. x. 61, 62. <sup>c</sup> Seer of RV. x. 63, 64. <sup>d</sup> Seer of RV. i. 14. <sup>e</sup> Seer of RV. viii. 27-30. <sup>f</sup> Seer of RV. i. 121, 122. <sup>g</sup> Seer of RV. x. 128. <sup>h</sup> Besides the twenty here enumerated there are about ten other authors of Vaiśvadeva hymns in the RV.; see Aufrecht, RV. vol. ii, p. 668, under *devāḥ*. Seventeen of the twenty seers enumerated above (the omissions being Atri, Gāthīn, and Nābhānediṣṭha) are repeated below in iii. 55-59, where twenty more are added.

131. in Agastya <sup>a</sup>, Brhaduktha <sup>b</sup>, Viśvāmitra <sup>c</sup>, and Gāthīn <sup>d</sup>, variations (*vipravādāḥ*) <sup>e</sup> are here (in the Rg-veda) apparent in their respective praises.

विश्वामिति च  $hm^1r$ , विश्वामिति च  $bfkr^2r^5r^4$ .—विश्वादात्म  $hm^1r^1r^4r^6$ , विश्वादात्म  $r$ , विश्वादात्म  $bfk$ .

<sup>a</sup> Seer of RV. i. 186.

<sup>b</sup> Seer of RV. x. 56.

<sup>c</sup> Seer of RV. iii. 57.

<sup>d</sup> Seer of RV. iii. 20.

<sup>e</sup> That is, these seers differ from one another in regard to the deities addressed in their Vaiśvadeva hymns.

132. Now the teachers Yāska<sup>a</sup> and Śāṇḍilya say that any formula<sup>b</sup> in which a combination of many (deities) appears, is addressed to the All-gods.

बद्धीर्णा सं $^a$   $hm^1r$ , बद्धीर्णा च $^b$ , बद्धीर्णा सं $^c$   $fk$ .—वैश्वदेवं तद्  $hm^1r^3r^4r^5$ , वैश्वदेवं तम्  $r$ , वैश्वदेवं तम्  $b$ , वैश्वदेवं  $f$ , वैश्वदेवं तम्  $k$ .

<sup>a</sup> In Nirukta xii. 40: see above 128, note <sup>b</sup>.

<sup>b</sup> *Mantra* is here treated as a neuter; also below, viii. 129.

133. One should state everything, whatever it be, a verse, or hemistich, or stanza, or hymn, which is addressed to many divinities, to be addressed to the All-gods<sup>a</sup>.

वदेत्सर्वं  $hrbfk$ , वदेत्सूर्यं  $m^1$ .—वैश्वदेवतम्  $hm^1rbfk$  (Nirukta xii. 40), वैश्वदेवतम्  $r^1r^6$ .

<sup>a</sup> See above, 128, 132, and Nirukta xii. 40.

134. All (*sarvāḥ*) the deities are praised by the seers with collective laudations; now this technical term (*samjñā*) 'collective' (*viśva*) is laid down (*nipātitā*) in (the sense of) all-comprehensiveness<sup>a</sup> (*sarvāvāptau*).

The words सर्वा to सुताः (inclusive) are omitted in  $fk$ .—सर्वेषां  $bfkr^3r^5hm^1r^3r^4$ , सर्वासां  $r$ .—निपातिता  $hr$ , निपातिती  $bm^1r^4r^6$ , निपातिति  $fk$ .—The end of the *varga* is here marked by २७ in  $bfk$ , by २८ in  $hr$ , not at all in  $m^1$ .

<sup>a</sup> That is, it is used in a collective sense, विश्वे *devāḥ* thus meaning 'the gods collectively.'

## 28. Passages of the R̥g-veda addressed to Sarasvatī. Indra hymns.

135. Now the seventh (triplet) is addressed to Sarasvatī (3. 10-12). These are the Praūga deities<sup>a</sup>. She is praised in all stanzas by the name of Sarasvatī in two ways:

सारस्तत्यु  $hm^1r^3r^5r^4$ , सरस्तत्यु bfk, सारस्तः r.—सप्तम  $hm^1r^3r^5r^4$ , श्वरमा b, उपरम fkr<sup>3</sup>, सप्तमसु r.—एताः प्रथग० hdr, एता प्रथग० b, इना प्रथग० fkr<sup>3</sup>.—After 135<sup>ab</sup> the following line (not found in bdm<sup>1</sup>r<sup>3</sup>bfkr<sup>3</sup>r<sup>5</sup>) is added by r:

अविध्माण जने वा प्रथगेवत आवपेत् ।

—सरस्तीति  $hm^1bfk$ , सरस्ती तु r.—द्विविधम्  $hdm^1$ , द्विविधम् b, द्विविधम् r.—चक्षु  $hm^1bfk$ , चक्षु r.—सर्वासु सा  $hm^1r^3r^5r^4$ , संवृद्धते r, संवृद्धते b, संवृद्धते fkr.

<sup>a</sup> RV. i. 3. 10-12, where Sarasvatī appears as a Praüga deity, is explained in Nirukta xi. 26, 27. Sarasvatī again appears as a Praüga deity in RV. ii. 41. 16-18. Cp. below, iv. 92.

136. as a river, and as a deity. Now with regard to this the teacher Saunaka has stated that the passages (in which she is praised) as a river<sup>a</sup> are six, (and that there is) not a seventh:

गदीपहेवतावस्तु  $hbfkr^3$  (Nirukta ii. 23), गदीपहिव वामिव r.—तथापार्यसु  $hdm^1$ , तथापार्यसु b, सूक्ष्मापार्यसु fkr<sup>3</sup>, सूक्ष्मापार्यसु  $r^3r^4r^5$ , तथीपसुमयं r.—श्वीकाः  $hdm^1r^3r^4bfk$   $kr^3r^5$ , शृतम् r.—गदीपहिवमाः  $r^3r^4r^2r^5$ , गदीपहिवमाः b, गदीपहिवमो fkr, गदीपहेवताः  $hdm^1$ .—षट् ते  $hm^1r^3r^4r^3r^5$ , पद्मे fkr, पद्मे b.—136<sup>cd</sup>-138<sup>cd</sup> seem to be omitted in  $r^1$  (and  $r^6$ !), as these five lines are relegated to a footnote by Rajendralila Mitra.

<sup>a</sup> Cp. Nirukta ii. 23: *sarasvati etasya nadivad devatāvao ca nīgamā bhavanti*.

137. (the six being)<sup>a</sup> ‘Best Mother’ (*ambi-tame*: ii. 41. 6) b, ‘Alone’ (*ekā*: vii. 95. 2), ‘On the Dr̄śadvati’ (*dr̄śadvatyām*: iii. 23. 4<sup>cd</sup>), ‘Citra indeed’ (*citra it*: viii. 21. 18), ‘Sarasvatī’<sup>c</sup> (x. 64. 9 and vi. 52. 6<sup>d</sup>). Yāska, however, regarded this (passage), ‘She with her might’ (*iyam śuṣmebhīḥ*: vi. 61. 2)<sup>d</sup>, to be a seventh.

अन्वेषा  $hm^1$ , अन्वेषा fkr, अन्वेषा b.—चित्र इत्य  $hr^3r^4r^2(?)r^5$ , इत्य bfk.

<sup>a</sup> As the first line of the śloka contains pratikas only, one would naturally expect six separate words to represent them; but according to the reading favoured by the MSS. (*citra it ca, sarasvati*) there are only five, *sarasvati* representing two passages. On the other hand, the reading of bfk, *citra imam*, gives six pratikas; *imam* (x. 75. 5) is, moreover, most appropriate, as Sarasvatī is here invoked with a number of other rivers. *Citra imam* could easily have been corrupted to *citra ic ca*, the second word beginning with the same letter, and *citra it* being already familiar to the scribe from a previous occurrence (i. 48). *Citra ic ca* would much less easily be corrupted to *citra imam*. The *id* could not have been considered necessary for identification, as another stanza of the BV. also begins *citra it* (x. 115. 1). For these reasons *citra imam* appears to be the preferable reading. <sup>b</sup> In this passage Sarasvatī is again a Praüga deity; cp. 135, note <sup>a</sup>.

<sup>a</sup> There are three pādas in the RV. beginning *Sarasvatī*: x. 64. 9 (*sarasvatī sarayuḥ sindhuḥ*), vi. 52. 6<sup>b</sup> (*sarasvatī sindhubhīḥ pīvamānā*), and ii. 3. 8 (*sarasvatī sādhayaniḥ dhiyam*). The latter passage could not have been meant, as *Sarasvatī* is here one of the three sacrificial goddesses along with *Ilā* and *Bhāratī* in an Āpri hymn. If *sarasvatī* is meant to represent two pratikas, the second passage can hardly be objected to because it is only the second pāda of a stanza, since *dṛṣadvatvām* in the same line is the third pāda of a stanza. <sup>c</sup> This stanza is expressly stated by Yāska (Nirukta ii. 23) to be addressed to *Sarasvatī* as a river: *atkhātan nadīvat*.

138. Aitara<sup>a</sup> regarding this (stanza) as a sacrificial text (*yājyā*) for the victim offered to *Sarasvatī* (*sārasvata*) in the *Maitrāyaṇīya* (*Samhitā*)<sup>b</sup>, because the oblation is (here) the chief thing<sup>c</sup>, has stated (that it is addressed) to *Vāc*<sup>d</sup>.

“स्वितं hr<sup>3</sup>r<sup>4</sup>fbkr<sup>2</sup>r<sup>5</sup>, स्वितं m<sup>1</sup>.—यात्ता hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>br<sup>2</sup>r<sup>5</sup>, यात्ता fk. The anusvāra must have dropped out owing to the following मी.—”इविषः hm<sup>1</sup>r, “इधिषः b, “तुधिष f, “तुधिष k.—एवितरो hdm<sup>1</sup>rb, एवोन्तरी fk.

<sup>a</sup> This name is not found elsewhere. <sup>b</sup> iv. 14. 7 (among the *yājyānupākyā* texts). <sup>c</sup> That is, regarded from the point of view of the sacrifice, the goddess would be addressed, not the river. <sup>d</sup> That is, *Sarasvatī*=*Vāc*; cp. Nirukta vii. 23, where *Sarasvatī* is the only one of the fifty-seven names of *vāc* (Naighaṇṭuka i. 11) discussed.

139. (The hymn) ‘Doer of fair deeds’ (*surūpakṛtnum*: i. 4) is addressed to Indra, as well as seven others after it (5-11). Six successive stanzas (beginning) ‘Then according to their wont’ (*ād aha svadhām anu*: 6. 4-9) are addressed to the Maruts.

चावात्ततः hm<sup>1</sup>b, चावतः fk, चावोत्ततः r.—षष्ठादृ bfr<sup>4</sup>, षष्ठादृ kr<sup>3</sup>, षष्ठादृ hdm<sup>1</sup>r.—The end of the *varga* is here marked by २८ in bfk, not in hdm<sup>1</sup>.

#### 29. Indra associated with the Maruts in RV. i. 6.

140. One (of them), ‘What is firm’ (*vīlu cit*; 6. 5) is sung in honour of Indra with the Maruts. But the latter hemistich of the (stanza) next but one to this (i.e. 6. 7)<sup>a</sup> is addressed to two deities.

चीकु hdm<sup>1</sup>, चीकु bfr, पीकु r<sup>3</sup>, चिकु r<sup>1</sup>, चिकु r<sup>2</sup>, चाकु r<sup>5</sup>.—एक्षात्त hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>, एक्षात्त r, एक्षोत्त r<sup>1</sup>.—एकान्तरायासु hm<sup>1</sup>r, एकान्तरास्त्वं fbk.—अर्धचौ लो dm<sup>1</sup>, अर्धचौ लो r<sup>4</sup>r<sup>5</sup>, अर्धर्वात्तलो h, अर्धर्वात्तलो r, अर्धात्तलो b, अर्धात्तलो f, अर्धात्तलो k.—द्विदेवतः bfrkr<sup>4</sup>r<sup>5</sup>, द्विदेवतः m<sup>1</sup>, हि द्विदेवतः hd.

<sup>a</sup> That is, the third pāda, this being a *gāyatrī* stanza.

141. For while it is chiefly addressed to the host of the Maruts, Indra is at the same time intended to be distinguished thus: 'both glad (and) equal in brilliance' (*mandū samānavarcasā*); or (this means) 'with him who is glad (and) of equal brilliance' <sup>a</sup>.

मरुष्यमधानो hm<sup>1</sup>r, ऋधायो fk, ऋधायो b.—हीत्वं चेद्ग्रो r<sup>5</sup>, हित्वं चेद्ग्रो m<sup>1</sup>, हीत्वं चंद्रो h, हीत्वं चेद्ग्रो b, हीत्वं चेद्ग्रो f, हित्वं चेद्ग्रो k, (यं?) हीत्वं च r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>, चं दीक्ष्यु r.—मन्दू hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>r, मन्दू b, मन्दू: r<sup>2</sup>, मन्दू: fk.—समानवर्चसा r<sup>4</sup> (= RV.), वर्चस्यं hdr<sup>3</sup>m<sup>1</sup>, वर्चस्यौ r, वर्चस्य bfk.

<sup>a</sup> These alternative explanations are based on Nirukta iv. 12: *mandū madiṣpū yuvāṇa sthāpā*; *api vā mandūnā tenē syāt*, *saṁānavarcasety etena vyākhyātām*.

142. Those to whom (the hemistich appears to be) addressed to two deities <sup>a</sup>, explain (the final vowel of) *mandū* as not liable to phonetic combination (*pragṛhṇanti*) <sup>b</sup>. One (however) who from his study (of it) recognizes the pāda to have only one deity, deserves a hearing;

मन्दू hdr, मन्दू b, मन्दू r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>5</sup>.—थेषामेष hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup>b, थेषामेष r, एषामेष fkr<sup>3</sup>.—एकदेवतम् hdbfk, एकदेवतम् m<sup>1</sup>, एकदेवतम् r.—विष्णाया० hdbf, विष्णेया० r, विष्णाया० r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—व्यथनात् hrm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, व्यथनात् fkr<sup>3</sup>, व्यथनात् b.

<sup>a</sup> The two deities would be the host of the Maruts and Indra; but cp. Griffith, Translation of the Rig-veda on i. 6. 7, and Grassmann, Wörterbuch, under *mandu*.

<sup>b</sup> *Mandū* is treated as *pragṛhya* in the *Padapāṭha*.

143. as Rodasī in the Atharva-veda (*atharvāṅgirasa*) is (regarded as one) of the wives of the gods <sup>a</sup>.

This praise is by the teachers regarded as chiefly addressed to the host of the Maruts <sup>b</sup>.

चर्वाङ्गिरसे hrm<sup>1</sup>, चर्वाङ्गिरसे b, चार्वाङ्गरसे f, चार्वाङ्गरसे k.—143<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> In RV. v. 46. 8 *rōdasi* is treated as *pragṛhya* in the *Padapāṭha* (doubtless because not accented *rōdasi*). This stanza also occurs in the Atharva-veda vii. 46. 8. It is commented on by Yāska (Nirukta xii. 46), who, however, explains *rōdasi* here as *rudrasya patni*. Cp. Sāyaṇa on RV. v. 46. 8. <sup>b</sup> That the praise of the Maruts is predominant here, is supported by the wording of the *Sarvāṅkramapī*: 'the six (stanzas) *ād aka* (6. 4-9) are addressed to the Maruts, *vīṭa cid* (6. 5), *īndreṣa* (6. 7) are also addressed to Indra.'

144. As the host of the Maruts is chiefly addressed, Indra is at the same time intended to be distinguished. For the entire host of the Maruts is considered to share (in sacrifice) equally (*samāṁśam*) with the great Indra.

विचिकित्सितः hr<sup>3</sup>r<sup>4</sup>bfkr<sup>3</sup>, विचिकित्सते r.—मरुद्वयं महेश्वरस्त्वं hr, मरुद्वयमहेश्वरस्त्वं r<sup>4</sup>(r<sup>3</sup>?)bfkr, मरुद्वयेनेहेश्वरस्त्वं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>3</sup>, सरुद्वयं प्रधानस्त्वं m<sup>1</sup>.—समांशं hm<sup>1</sup>r, समांशं f, शमांशं b, समांशं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>k.—सरुद्वयं hm<sup>1</sup>r, शरुद्वयं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सारुद्वया bfkr.—The end of the *varga* is here marked by २० in hm<sup>1</sup>bfkr.

### 30. The deities of RV. i. 12, and of the Āpri hymn i. 13.

145. The hymn 'Agni' (*agnim* : i. 12) has Agni as its divinity. In it one verse, 'by Agni Agni is kindled' (*agnināgnih sam idhyate* : 6<sup>a</sup>), is addressed to two deities: they mean Nirmathyā and Āhavaniya <sup>a</sup>.

अपिदैवतं hm<sup>1</sup>r, अदैवतं b, अदैवतो fk.—द्विदैवतः hbfk, द्विदैवतः m<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>5</sup> (Sarvā-nukramaṇī द्विदैवतः).—गिर्मध्या० r<sup>1</sup>r<sup>4</sup>fk Sarvā-nukramaṇī, गिर्मध्या० hr<sup>6</sup>m<sup>1</sup>b.—अदैवतं hdm<sup>1</sup>r b, अदैवतं r<sup>1</sup>r<sup>4</sup>, अदैवतं r<sup>6</sup>.

<sup>a</sup> Two forms of Agni, the one being the fire produced by friction, the other the oblation fire. Cp. Sarvā-nukramaṇī on RV. i. 12: *pādo dryagnidevato nirmathyāhavaniyau*.

146. Now as to the deities which, stanza by stanza, in the second hymn of twelve stanzas (i. 13), are praised along with Agni, hear their names from me.

यासु देवताः hm<sup>1</sup>bfkr, देवताः सुताः r.—सूर्यते hm<sup>1</sup>r, सूर्यते b, सूर्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>fk.—  
शापिना hm<sup>1</sup>r b, पिना fk.—In r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> 146<sup>ad</sup> reads:

शूर्यते देवता यासां नामानि शूर्यते ह चः ।

147. In the first (stanza) Fuel <sup>a</sup> (*idhma*) is praised, in the second *Tanūnapāt*, *Narāśamsa* in the third, but in the fourth *॥a* is praised;

सुतसेधो hm<sup>1</sup>r b, सुतसेधो fk, समिदसु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सूर्यते तिळः hm<sup>1</sup>, सूर्यते तिळः r, सूर्यते नितः b, सूर्यते नितः f, सूर्यतां नितः k.

<sup>a</sup> On the Āpri hymns, see Roth, Erläuterungen, pp. 122-124.

148. but the Litter (*barhis*) in the fifth, then the Divine Doors with another (6), Night and Morning (*naktosāsā*) in the seventh, while in the eighth are praised together

देवस् hm<sup>1</sup>bfk, देवस् r: the Sarvānukramaṇī has the Vedic form देवीः.—व्यथा hm<sup>1</sup>rb, व्यथा r<sup>6</sup>, व्यथा kr<sup>2</sup>.—संस्तौ सह hm<sup>1</sup>r<sup>3</sup>, सुतौ सहै (सं being omitted) b, सुतौ रहै (the preceding four syllables अष्टम्यां सं being omitted) fk, स सुतौ सह r<sup>5</sup>r<sup>7</sup>, तु सुतौ सह r.

149. the two 'Divine' Sacrificers; in the ninth stanza are praised the Three Goddesses; but Tvaṣṭṛ is to be known as praised in the tenth.

देवाद् hm<sup>1</sup>r, देवाद् fkr<sup>2</sup>r<sup>5</sup>, देवाद् b.—सुतः hm<sup>1</sup>r, स्त्रातः b, सुतः fk.—The end of the *varga* is here marked by ३० in hdm<sup>1</sup>bfk.

### 31. The eleven Āpri hymns.

150. In the eleventh (stanza) of the hymn one should know Vanaspati to be praised, but in the twelfth one should know the divine 'Svāhākṛtis' to be praised.

सुतं m<sup>1</sup>r<sup>5</sup>, सुत b, सुत fk, सुति hdr.—देवीरू hm<sup>1</sup>, देवी r<sup>3</sup>bfk, देवी r.—ऽक्षतीरिति hm<sup>1</sup>r<sup>3</sup>bfk, अक्षतीरिति r.

151. Now as to the deities which, stanza by stanza, are celebrated in this hymn (i. 13), they (occur) in all the Āpis; the second (deity), however, is subject to option (*vikalpate*) <sup>a</sup>.

•या तु विकल्पते hr<sup>3</sup>r<sup>6</sup>bfr<sup>2</sup>, •या तु विकल्पते m<sup>1</sup>k, •यायां विकल्पते r.

<sup>a</sup> As to how this option applies, see below, ii. 155-157.

152. As to the Āpri hymns, including the Praiṣas (ritual summons), they are eleven (in number); or (rather) the Praiṣa hymn <sup>a</sup> (consists of) sacrificial formulas, while these other (hymns of the Rg-veda) are ten (in number) <sup>b</sup>.

सहाप्रीसूताणि hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, सहैयसूताणि bskr<sup>2</sup>, सहैय हैताणि r.—तावेकादश सनि च hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>, लेवादश प्रथमते r.—घवूषि hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>, घवांसि b, घवूषः r.—तराणि तु hm<sup>1</sup>rb, तराणि च k, तराणि f.

<sup>a</sup> Which consists of twelve *yajñāṇi*, that is, VS. xxi. 29-40. This is referred to by Yāska (Nirukta viii. 22) as *praiṣikam* (scil. *sūktam*), and included by him among the eleven Āpri hymns (*tāny etāny ekādaśāpriśūktān*). Cp. Roth, Erläuterungen, p. 122. <sup>b</sup> The ten Āpri hymns of the Rg-veda are enumerated in the *Anuvākānukramaṇī*, 10-12, p. 48 of my edition of the Sarvānukramaṇī. See also ĀŚS. iii. 2. 5 ff.

153. Now there are three (Āpri hymns) relating to the Sautrāmanī sacrifice (*sautrāmanāni*)<sup>a</sup>, one to Prajāpati (*prajāpatya*)<sup>b</sup>, and one used at the horse-sacrifice (*āśvamedhika*)<sup>c</sup>, and the one (employed) in the human sacrifice (*puruṣasya medhe*)<sup>d</sup>: these (make) six (special additional Āpri hymns) in the Yajur-veda (*yajuhṣu*).

पुरुषस्तु  $h\text{m}^1$ , पुरुषस्तु  $r\text{bfk}$ .—यजुःव्येष  $r$ , यजुःव्येष  $h\text{m}^1\text{bfk}$ .—ताणि तद्  $h\text{m}^1\text{r}^3$   
bfkr<sup>2</sup>r<sup>5</sup>, तद्  $h\text{r}$ .

<sup>a</sup> That is, VS. xx. 36-46 (cp. SB. xiii. 9. 3<sup>16</sup>, note); xx. 55-66 (cp. SB. xii. 8. 2<sup>19</sup>);  
xxi. 12-22 (cp. SB. xii. 9. 3<sup>16</sup>). <sup>b</sup> That is, VS. xxvii. 11-22 (see commentary on the  
first stanza and cp. SB. vi. 2. 2<sup>1</sup> ff., especially <sup>10</sup> and note on <sup>12</sup>). <sup>c</sup> VS. xxix. 1-11  
(cp. SB. xiii. 2. 2<sup>14</sup>). <sup>d</sup> Referred to in Śāṅkh. SS. xvi. 12. 8 as beginning *agnir mṛtyuḥ*.

154. Here only the Praiṣa hymn (VS. xxi. 29-40) need be (considered); that (which has been referred to beyond this) in the Yajur-veda (*yajuhṣu*) need not be troubled about (here).

Of those (eleven) the hymn relating to the Praiṣas<sup>a</sup>, and that which Dirghatamas sang (i. 142),

यजुःव्याद्विधेत तत्  $m^1r$ , यजुःव्याद्विधेत तत्  $h$ , यजुःव्याद्विधेत ततः  $b$ , यजुःव्या द्विधेत तः  $fk$ ,  
यजुःव्याद्विधेत  $r^1r^4r^6$ .—प्रेषणतं  $h\text{m}^1\text{r}^3$ , प्रेषणतं  $bfkr$ .—सूतं यज्ञ  $h\text{m}^1$ , यज्ञ यज्ञ  $r$ , यज्ञ  
तज्ञ  $bfkr^2$ , यज्ञ only  $b$ , यज्ञ तज्ञ  $r^5r^7$ .—The end of the *varga* is here marked by 39 in  
 $h\text{m}^1\text{bfk}$ .

<sup>a</sup> That is, Āpri stanzas belonging to (-*gata*) or turned into (-*kyā*) Praiṣas, the expression being equivalent to Yāska's *praiṣikā*, 'consisting of Praiṣas.'

### 32. Tanūnapāt and Narāśamsa in Āpri hymns. Idhma a form of Agni.

155. and that which has been mentioned in (the collection of) Medhātithi (i. 13)<sup>a</sup>: only these three contain both<sup>b</sup> (Tanūnapāt and Narāśamsa). Both that which is mentioned in (the collection of) Gr̥tsamada<sup>a</sup> (ii. 3) and in (that of) Vādhryaśva<sup>a</sup> (x. 70),

मेधातिष्ठी  $h\text{m}^1\text{r}^3\text{r}^5\text{r}^7$ , मेधातिष्ठैर्  $bfkr^3$ , मेधातिष्ठि  $r$ .—वंति तु  $hrbfk$ , वंति च  
 $m^1$ .—स्तुषी गृत्समदे  $h\text{m}^1\text{r}^3\text{r}^5\text{r}^7$ , स्तुषी गृत्समदे  $bfkr$ .—वाध्यस्ते  $h\text{m}^1\text{r}^3\text{r}^5\text{r}^7$ , वाध्यस्ते  $r$ ,  
वाध्यवंसं  $f$ , वाध्यवंसं  $k$ , वाध्यवंसं  $b$ .—च  $hr^3\text{r}^5\text{r}^7b$ , च  $fk$ , तु  $r$ .

<sup>a</sup> Which would constitute a *r̥ṣi-sūkta* according to i. 14, 15. <sup>b</sup> *Ubbhayavanti*; cp. Nirukta viii. 22: *maidhātithikam daīrghatamasāṇ praiṣikam ity ubhayavanti*; cp. Roth, Erläuterungen, p. 122; see also my Introduction to the *Sarvānukramaṇi*, p. xiv.

156. both (the hymn) of Atri (v. 5) and that (vii. 2) which was revealed to the son of Urvaśi (Vasiṣṭha), contain Narāśamsa. Tanūnapāt (appears in that) which Agastya (i. 188) and Jamadagni<sup>a</sup> (x. 110) sang,

अवैष्य hm<sup>1</sup>fr<sup>3</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, अवैष्य b, अवैष्य च k, अविष्य r.—ददर्ग च hm<sup>1</sup>r<sup>8</sup>bfkr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ददर्ग च r.—गस्तव्य hm<sup>1</sup>r<sup>8</sup>br<sup>5</sup>r<sup>7</sup>, गस्तव्य r, no particle in k.—वामदधिष्य r, वामदधिष्य b, वामदधिष्य r<sup>5</sup>r<sup>7</sup>, वामदधिष्य hdm<sup>1</sup>r<sup>8</sup>.—There is a lacuna in fk between गस्तव्य and वामदधिष्य.

<sup>a</sup> The reading of hdm<sup>1</sup>r<sup>8</sup>, *vāmadevah*, is doubtless a corruption of the incorrect reading *jāmadagnah*. There is no Āpri hymn by *Vāmadeva*, while that of *Jamadagni* is particularly important, the whole of it being commented on by *Yāska* (Nirukta viii. 4-21); cp. Roth, Erläuterungen, p. 122, and *Sarvānukramapī*, Introduction, p. xiv.

157. and that which the seer Viśvāmitra (iii. 4) and Asita the son of Kaśyapa (ix. 5) sang.

Now as to the twelve deities which have been stated<sup>a</sup> (to belong) to the stanzas of Medhātithi (i. 13. 1-12),

‘विर्ष्वाचा यांसु b, ‘विर्ष्वाचा या तु fk, ‘विर्ष्वाचो यांसु m<sup>1</sup>r<sup>8</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ‘विर्ष्वाचोर्याच्च b, ‘विर्ष्वाचोर्याच्च d, ‘विस्तुपां यांसु r.

<sup>a</sup> Above, ii. 146-150.

158. learn the manner (*sampadām*) in which they represent (*sampadyante*) Agni.

The Fuel (*idh-ma*) is the Agni who is everything; for this (Agni) is kindled (*sam-idhyate*)<sup>a</sup> as fuel. Or this form (*i-dhma*) is made from the root *dhmā*; for fuel is kindled when blown (*dhmātah*).

अवाप्ति ताः hr<sup>8</sup>m<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अवाप्ति ताः bfk, अवाप्तिकाः r.—सर्वम् hr<sup>8</sup>m<sup>1</sup>bfkr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सोऽयम् r.—हीध्मः hm<sup>1</sup>r<sup>8</sup>r<sup>5</sup>r<sup>7</sup>, हीध्मो b, हीध्मे r, हीध्मो f.—भातिर्वेतत्कृतम् hm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, भातिर्वेतत्कृतम् b, भातिर्वेतत्कृतम् fk, भातिर्वेतत्कृतम् r.—भातो r, भाते bfk, दंधित् hdm<sup>1</sup>.—हीध्मः hm<sup>1</sup>rbfk, हीध्मे r<sup>8</sup>r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by दृ in hm<sup>1</sup>fk. The last pāda is repeated in b only.

<sup>a</sup> This etymology corresponds to the only one given by *Yāska* (Nirukta viii. 4): *idhmaḥ samindhanāt*.

1. *Tanūnapāt. Narāśamsa. Ilā. Barhis.*

1. Now this same Agni is (also) *Tanūnapāt*<sup>a</sup> by name. That (celestial Agni) extends (*yachati*)<sup>b</sup> his body (*tanum*).

They say that 'Napāt' is a descendant<sup>c</sup>, and that the origin of this one (*asya*) is from that one (*amutas*)<sup>d</sup>.

यद्यत्वसौ तनुम् hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यद्यत्वसौ तनुम् b, यद्यत्वसौ तनुम् f, सोऽप्युच्यते तनुः  
i.—चमुतोऽस्य hm<sup>1</sup>r<sup>3</sup>bfr<sup>9</sup>r<sup>5</sup>r<sup>7</sup>, चमुतस्य r.

<sup>a</sup> Cp. above, ii. 26: *ayan tanūnapād agniḥ*.

<sup>b</sup> Cp. ibid.: *asau hi tananāt tanuḥ*.

<sup>c</sup> Cp. ii. 27: *anantarāṇ prajām ākūr napāt iti*.

<sup>d</sup> Cp. ibid.: *napād amuṣya caivāyam agniḥ*, and ii. 26<sup>ed</sup>.

2. Now some say that *Narāśamsa* here is Agni<sup>a</sup>. Again (*atha vā*) others (use the term) in (the sense of) sacrifice<sup>b</sup>, (saying) 'all men (*narāḥ*) utter praise (*samsanti*) seated at it.'

नराशंसमिहेके तु hm<sup>1</sup>r<sup>3</sup>bfr<sup>9</sup>r<sup>5</sup>r<sup>7</sup>, वस्त्रिहेके तु r.—चमिलाङ्गरथेतरे hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>,  
हतुभिलाङ्गरथंतरं fk, हतुभिलाङ्गरथंतरं b, होतुभिलाङ्गरथरे r.—इति वाऽधरे hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, इति वा जरः bk, इति चाजरः f, इति चादिनः r.

<sup>a</sup> This is the opinion of Śākapūṇi according to Yāska, Nirukta viii. 6: *agnir iti śākapūṇir: narāḥ prāśasyo bhavati*. <sup>b</sup> This is the view of Kāthakya, ibid.: *narāśāso yajña iti kāthakyo: narā asminn āśināḥ samsanti*.

3. Others say he is Agni, because he is *Narāśamsa* as the object of praise (*prāśasya*) by men seated at the sacrifice<sup>a</sup>; and so also say the ritualists (*rtvijo narāḥ*)<sup>b</sup>.

एतमेवाङ्गरथेऽप्यम् hm<sup>1</sup>r<sup>3</sup>bfr<sup>9</sup>r<sup>7</sup>, इतिमेवाङ्गरथेऽप्यम् fk, तदाङ्गरथमिवायम् r.—  
स्थायम् hr<sup>3</sup>bfr<sup>9</sup>r<sup>5</sup>r<sup>7</sup>, स्थायम् r.—प्रशस्त hdb, प्रवास्त fk, प्रशंस m<sup>1</sup>, शस्त r.—वैवर्तिको  
जरः hr<sup>3</sup>bfr<sup>9</sup>r<sup>5</sup>r<sup>7</sup>, वैवोर्तिको जरः m<sup>1</sup>, वैवर्तिको जरः k, च चत्विंशो जराः r.

<sup>a</sup> The previous śloka states two views corresponding to those stated in Nirukta viii. 6, that *Narāśamsa* is (1) Agni: *narāḥ prāśasyaḥ* (Śākapūṇi); (2) *yajña*: *narā asminn āśināḥ samsanti* (Kāthakya). The third here added is a combination of the other two: *narāśāśāśair adhvare prāśasyaḥ*; it is identical with the explanation given in ii. 28: *yajñe yac charyate nṛbhikāḥ*. <sup>b</sup> This expression is doubtless meant to be equivalent in sense to *yajñikāḥ*, so often used by Yāska.

4. *Ilā* is a form made by the Rishis<sup>a</sup>, and (is derived) from the root *id*, expressing praise<sup>b</sup>: Agni is called *ilāvān*<sup>c</sup> ('possessing

refreshment') either from that (root) or from the root *id*, expressing increase<sup>d</sup>.

इष्टसृष्टिष्ठातं b, इष्टसृष्टिष्ठातं fk, इष्टस्त्रियष्ठातं r<sup>3</sup>, इष्टस्त्रियष्ठातं r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, इष्टस्त्रियष्ठातं hdm<sup>1</sup>, इष्टास्त्रियष्ठातं r.—ईडोब सुतिकर्मणः hr<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, ईडोब सुतिकर्मणः f, ईडोब सुतिकर्मणः kr<sup>3</sup>, ईविमिर्गतिकर्मणः r.—इठावांस f, इठावांस bk, इठावांस hm<sup>1</sup>r.—बोत्तोपिर् hm<sup>1</sup>bk, बोत्तोपिर् f, बोत्तोपिर् r.—इडिना hm<sup>1</sup>r<sup>3</sup>, ईडिना r<sup>5</sup>r<sup>7</sup>, ईडिना fb, असिणा k, इरिणा r.—वर्धिकर्मणा r<sup>5</sup>, वर्धिकर्मणा hm<sup>1</sup>r<sup>3</sup>, वुडिकर्मणा r<sup>7</sup>, वर्धिकर्मणा b, वास्तर्तिकर्मणा fk, यतिकर्मणा r.

\* The meaning of this reading (*r̥si-kṛtay* *r̥śam*) I take to be this: the form *Īla*, it is true, does not occur in the *R̥g-veda*; nevertheless it is Vedic, being abstracted by the Rishis from the various forms of the verb *īd*, 'to praise,' which occur in the *Āpri* stanzas addressed to *Īla* (cp. Roth, *Erläuterungen*, p. 118). I was at first inclined to adopt the reading *isi-kṛtay*, 'made from the root *is*' (= *īd*, cp. Grassmann, *Wörterbuch*, sub voce *īd*); but this seemed incompatible with the following *īdēś ca* (not *īdēr vā*) and *sena* in the next line, which points to a single antecedent etymology, while *Yāska* makes no reference to a root *is* in his explanation of *Īla* (see next note). b *Yāska* (*Nirukta*)

viii. 7) derives *īśa* from either *īd* or *īdh*: *īśeḥ stūḍharmāpā indhater vā*. ° Our author

has to say 'Agni is called *īśvārā*', because *īśa* itself does not occur in the *Rg-veda*.  
<sup>d</sup> The preceding *vā* in *vokto* shows that the *vardhī-* of the MSS. must also contain *vā* (that is, *vā rddhī-*). The dropping of the *d* in the MSS. is doubtless due to confusion with *vardhīs* and other derivatives of the root *rddh*, which happens to have the same meaning as *rddh*.

5. Again, this Agni is the Litter (*barkis*), for the whole of it (*sarvam*) is furnished (*paribr̥mhitam*) with food <sup>a</sup>, or because, when sacrificed to, he (Agni) is furnished (*paribr̥mhitah*) <sup>b</sup> with fuel.

परिवृत्ति  $hm^1r^3r^5r^7$ , चतुर्तो b, पुनर्वर्ती f, च: स्तुती r.—वा सम्  $m^1dr$ , वा संस् h, वा सम् b  $bfk$ .—परिवृत्तिः  $hm^1r^3r^4r^5$ , परिवृत्ति f  $k$ , परिवृत्तिः b, परिवृत्ति r.—The end of the varga is here marked by  $q$  in  $dbfk$ , not in  $m^1$ .

<sup>a</sup> That is, the oblations are laid on it. <sup>b</sup> The etymological explanation is similar to that of Yāska (Nirukta viii. 8): *barhiḥ partbarhāṣṭi*.

### 2. The Divine Days. Night and Morning.

6. The Divine Doors, as they are called, are the wives of all (the gods)<sup>a</sup>; they follow Agnāyī, and so also Agnāyī (follows) Agni<sup>b</sup>.

द्वारसु r, द्वारस्त्र b, द्वारस्त्र  $hm^1r^3fkr^2r^5r^7$  (on this corruption cp. critical note on i. 92). The MSS. have the correct form in i. 107 and ii. 148.—मोत्ता omitted in fk.—पद्मयः  $hdm^1$ , पद्मय b, चत्तयः fk, चत्ततः r.— $r^6d$  follows the reading of  $hm^1rbfk$ :

आपायीमन्ववर्त्तता नामिं नापाय एष च  $r^1r^4r^6$ .

<sup>a</sup> This is doubtless suggested by RV. x. 110. 5 (commented on in Nirukta viii. 10): *vi śreyantāṁ patiḥyō na . . . devebhyo bhavata suprēyasyāḥ*. <sup>b</sup> This remark is intended to show the identity of the *devyo dvārāḥ* with Agni (cp. i. 107): being the wives of the gods they represent Agnayī, the wife of Agni, who comprehends all the terrestrial deities (see i. 105, 106). Sākapūni, in Nirukta viii. 10, identifies them with Agni: *yajñe gṛha-dvāra iśi kāthayāḥ; agnir iśi sākapūṇiḥ*.

7. Now being firmly established in Agni they are praised in combination with Agni. In their case also there is a predominance of Agni, both in praises and oblations <sup>a</sup>.

भूर्व वितासात्त्वं  $hrbfk$ , भूतावितासात्त्वं  $r^1r^4r^6$ .—संसूचने  $hm^1r^3bfkr^2r^5$ , सूचने च r.—सुतिष्ठेव  $hr^3r^5r^7$ , सुतिष्ठे  $m^1$ , सुतिष्ठव r, सुतिष्ठव b, सुतिष्ठव f.—इविःु च  $m^1r$ , इविःु च h, हिविःु च bfk.

<sup>a</sup> Because they, as well as the other Āpri deities, are regarded only as forms of Agni.

8. And as to the two goddesses, Night and Dawn (*naktośāsau*), they too are regarded as related to Agni. For the Dark (*syāvī*) <sup>a</sup> is related to Agni <sup>b</sup>, while Dawn is, as it were, a sixteenth portion (*kalā*) of that time <sup>c</sup> (*kāla*).

नक्तोपासी च ये  $hr^3m^1fkr^2r^5r^7$ , नक्तोपा सा च ये r, नक्तोपाते b.—ज्ञात्वामिथी  $hm^1bfkr^5r^7$ , ज्ञात्वामिथी  $r^8d$ , ज्ञात्वामिथी r, भावामिथी k, मावामिथी  $r^2$ .—तदेवो<sup>०</sup>  $bfkr$ , तदेवो<sup>०</sup>  $hdm^1$ .—कलेव तु hb, कलेव च तु fk, कलेव तु  $m^1r$ , विकावमा  $r^1r^4r^6$ .

<sup>a</sup> *Syāvī* is the first of the twenty-three names of night enumerated in Naighantuka i. 7. <sup>b</sup> Thus *Syāvī*—Night occurs in the first stanza of an Agni hymn (i. 71. 1).

<sup>c</sup> That is, *Uṣas* being a part of *Syāvī* would also be related to Agni. Op. Nirukta ii. 18: (*upāḥ*) *rātrē aparāḥ kālāḥ*. The reading of  $r^1r^4r^8$  is doubtless a corruption of *kalāvamā*, i.e. *Uṣas* is ‘the last portion’ of that time.

9. Dawn (*usas*) lightens <sup>a</sup> (*uchati*) the darkness, Night (*nakta*) anoints (*anakti*) <sup>b</sup> her with drops of dew (*hima*) <sup>c</sup>; or else this (form) might be (derived) from the root *añc* <sup>d</sup>, preceded by the negative (*nañ*) <sup>e</sup>, (and) mean ‘the indefinite-coloured one’ (*avyakta-varṇā*) <sup>f</sup>.

हिमविक्षुभिः hm<sup>1</sup>rb, हि विक्षुभिः fk.—अपि वाव्यः hm<sup>1</sup>r (Nirukta viii. 10: अपि वा—अव्य), अभि वा<sup>०</sup> bskr<sup>२</sup>.—जप्युर्वाचेर् hd, जप् पूर्वा चेर् r, जप् पूर्वा चेह m<sup>1</sup>, जप् पूर्वीचेर् b, जप् पूर्वीचेर् f, (जप् पूर्वे?) चेर् r<sup>२</sup>, जप् पूर्वीचेर् k.—This sloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Nirukta ii. 18: uṣāḥ kasmād? uchati. <sup>b</sup> Nirukta viii. 10: nakteti . . . anakti bhūtāny avāsyāyena; cp. ii. 18 on rātri: rāter vā syād dānakarmaṇah: prādyante 'syām avāsyāyāḥ. <sup>c</sup> Hima-bindu, in the plural, is here substituted for the plural expression avāsyāyāḥ, twice used by Yāska in connexion with night. <sup>d</sup> That is, naktā = an-aktā: as far as the meaning is concerned, the derivation from aṭṭi (from which comes vy-akta itself) would have been more natural; but the author doubtless wanted a root different from the one he had already used in his first etymology (anakti). Rājendralāla Mitra, who has the corrupt reading pūrvām ver, refers to RV. i. 72. 9, where the word veṭ occurs. This is indeed verification gone wrong. <sup>e</sup> An early occurrence of the technical form of the negative prefix as used by Pāṇini. <sup>f</sup> Cp. Nirukta viii. 10: apि vā naktāgvyakta-varṇā.

10. For at first she becomes Gloaming (*dosā*)<sup>a</sup>, at midnight she is Darkling (*tamasvati*), and before the rising of the Sun she becomes Dawn (*uṣas*) by name.

दोषा hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दोषा fkr.—निश्ची सा hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, निश्ची सा fk, मध्ये प्राति r.—तमस्ती bskr, तमस्ती hr<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तपस्ती m<sup>1</sup>. I have preferred तमस्ती, since it is the form which occurs in Naighaṇṭuka i. 7 as one of the names of night.—विषा hm<sup>1</sup>r, विषा b, विषा fkr<sup>२</sup>.—10<sup>ab</sup> comes first in hm<sup>1</sup>r<sup>3</sup>bfkr<sup>3</sup>r<sup>5</sup>; in r (= r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>) 10<sup>cd</sup> comes before 10<sup>ab</sup>.—The end of the *varga* is here marked by १ in b, by a figure meant for १, but looking like १, in f, by १ in k, not at all in hdm<sup>1</sup>.—This sloka is numbered ३०० in hd.

<sup>a</sup> Doṣā and Tamasvati, as well as Syāvī and Naktā, occur in Naighaṇṭuka i. 7 as synonymns of Rātri.

### 3. The Two Divine Sacrificers. The Three Goddesses. Tvaṣṭr.

11. Now the Two Divine Sacrificers are the terrestrial and the middle (forms of) Agni<sup>a</sup>. For they were born from the celestial (*divya*) Agni; they are therefore celestial (*daiṣya*)<sup>b</sup> by birth.

देवाद् b m<sup>1</sup>r (Sarvānukramanī), देवाद् hdr<sup>3</sup>fkr<sup>२</sup>.—अपी hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, अपी b, omitted in fk, अपी r.—अपी१ hm<sup>1</sup>r<sup>3</sup>bfkr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, अपी१ r.—देवी m<sup>1</sup>b, देवी१ hdr, देवी१ fk; cp. above, i. 108.—अपाणा hm<sup>1</sup>r, अपाणा bsk, कप्ति r<sup>1</sup>r<sup>6</sup>r<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> This agrees with Yāska's explanation in Nirukta viii. 11: *daiṣyaḥ hotārāv ayam cāgnir asau ca madhyamaṇah*. <sup>b</sup> That is, *daiṣya* is treated as a patronymic formation from *divya*: cp. ii. 26.

12. Now they who are called the Three Goddesses are here simply (representative of) Speech (Vāc) in the three spheres. She is spoken of by a threefold name<sup>a</sup> as abiding in the three lights<sup>b</sup>.

वर्तिनी hm<sup>1</sup>r, वर्तनी f<sup>1</sup>bk.

<sup>a</sup> On the three forms of Vāc, see above, ii. 72 ff.

<sup>b</sup> Cp. above, i. 90.

13. Ilā follows<sup>a</sup> (the terrestrial) Agni, Sarasvatī<sup>b</sup> is attached to (prāptā), the middle one, while that (celestial form of Vāc) becomes Bhārati as occupying that (celestial) world.

“गुरेका hdm<sup>1</sup>, “गुरेका r, “गुरेका r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, “गुरेका b, “गुरेका fkr<sup>2</sup>.—मध्यं प्राप्ता  
hdm<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मध्यं प्राप्ता m<sup>1</sup>, मध्ये लीक्ष्मी r.—समुं hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, समू b<sup>1</sup>fk.—स्त्रितधि  
खोक्तं hm<sup>1</sup>rb, स्त्रितविखोक्तं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्त्रिता इखोक्ते fk.—मवति hm<sup>1</sup>, मव d, मवतो fk,  
मरतो b, मारतो r.

<sup>a</sup> Anugā: cp. answartate, above, iii. 6.

<sup>b</sup> Cp. above, ii. 76.

14. Now this same Vāc is threefold (as) in heaven and in air and here (on earth). Both when individual and combined she belongs (bhajati) to<sup>a</sup> all these (three) Agnis<sup>b</sup>.

वाप्ते hm<sup>1</sup>b, वै d, वाप्ते fk, वै वाप्ते r.—वाप्ता bfkr, वाप्ता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वाप्ताम् hdm<sup>1</sup>.—  
समदा bfkr, समदाम् hm<sup>1</sup>.—मवत्वं hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>bfkr, मवति r.—“मात्रपि hdm<sup>1</sup>bfkr,  
“माग्नुं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. śrīta in i. 108, anuga in iii. 13, and answartate in iii. 6. <sup>b</sup> Thus not only does Ilā, the terrestrial form of Vāc, belong to the terrestrial Agni, but all the 'Three goddesses' belong to the terrestrial Agni (i. 108), as well as to the other two forms of Agni.

15. Now as to Tvāṣṭṛ, there is praise (of him) as this same terrestrial Agni<sup>a</sup>; or (it may be said) there are stanzas<sup>b</sup> to him as terrestrial, and there is one stanza<sup>c</sup> also in the (hymns) to the seasons (addressed) to (him as) one or other (kasyāpi, form of Agni)<sup>d</sup>.

थस्वयं प्रोत्तः hm<sup>1</sup>r<sup>3</sup> (०८८० r<sup>3</sup>), यः सोऽथमेव r, यस्यामेव r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यःसृष्टामेव fk,  
यः यामेव b.—सुतिः hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सुतिः f, सुतिः kr.—वर्ष सृः hdm<sup>1</sup>fk, वर्षः सृः  
r.—वस्यापृष्ठ hdm<sup>1</sup>r, वस्यापृष्ठ r<sup>5</sup>r<sup>7</sup>, वास्यावीष्ट fk<sup>2</sup>, वीवास्यावीष्ट b, वीत्साचिष्ट r<sup>1</sup>  
r<sup>4</sup>r<sup>6</sup>.—वार्तवीष्ट च hdm<sup>1</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup>b, वार्तवीष्ट च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The whole line has the  
following modified form in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: पार्विवो वाद्यवे च वीत्साचिष्टवीष्टवीष्ट च.—The  
end of the varga is here marked by ३ in dm<sup>1</sup>bfkr.

<sup>a</sup> That is, in Āpri hymns; our author agreeing with the view of Śākapūpi quoted in Nirukta viii. 14 (*agnir iti śākapūpiḥ*), as well as with the view represented by the Naighaṇṭuka, where Tvaṣṭṛ is first mentioned among the Āpri deities (v. 2), secondly, among the atmospheric deities (v. 4), and thirdly, among the celestial deities (v. 6). According to the view of others, Tvaṣṭṛ in the Āpri hymns belongs to the middle group: *mādhyamikas tvaṣṭṛāś्य āhuḥ, mādhyame ca sthāne samāmnātāḥ* (Nirukta viii. 14). He is stated below (iii. 25) to belong to the middle group, when *rūpaketā*. Op. Sieg, Sagenstoffe, p. 14.

<sup>b</sup> That is, in the stanzas of the Āpri hymns addressed to him, he represents the terrestrial Agni. <sup>c</sup> The third stanza in two of the three hymns to the Seasons (i. 15; ii. 36; on ii. 37 see below, iii. 36) is addressed to Tvaṣṭṛ, though the name occurs in ii. 36. 3 only.

<sup>d</sup> That is, in the hymns to the Seasons any one of the three forms of Agni may be meant. The general sense of the second line I take to be: Tvaṣṭṛ in the Āpri hymns represents the terrestrial Agni only, but in the hymns to the Seasons he may represent one of Agni's other forms. I am, however, somewhat doubtful whether I have interpreted this passage correctly.

#### 4. The celestial Tvaṣṭṛ. Story of Dadhyānc and the Mead.

16. (*Tvaṣṭṛ*) may be (derived) from *tvīṣ* or from *tvakṣ*, or (it means) 'he quickly (*tūrṇam*) obtains (*asnuṭe*)'<sup>a</sup>, or 'he assists (*ut-tārana*) in works (*karmasu*)'<sup>b</sup>: therefore he obtains this name.

त्वचतीर्व॑ hr<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, त्वचतीर्व॑ m<sup>1</sup>, तुचिते वा fkr<sup>2</sup>, तुद्वते वा १.—तूर्षमसृत एव वा hm<sup>1</sup> (cp. Nirukta viii. 13), तूर्षमसृत एव वा r<sup>2</sup>r<sup>3</sup>, तूर्षमसृत एव च r<sup>5</sup>r<sup>7</sup>, तूर्षमसृत एव वा bfk, तूर्षमसृतीति वा १.—कर्मसूतारण्यो वेति hr<sup>3</sup>br<sup>5</sup>, कर्मसूतारण्यो वेत्ति r<sup>2</sup>r<sup>7</sup>, कर्मस्य तारण्यो वच्च f<sup>1</sup>k, कर्मसु त्वरण्यां वेत्ति १.

<sup>a</sup> These three etymologies are derived from Nirukta viii. 13: *tvaṣṭā tūrṇam asnuṭe* *iti nairuktiḥ*; *tvīṣer vā syād diptikarmapas*, *tvakṣater vā syāt karotikarmapāḥ*. In connexion with *tvīṣi-tas*, 'from the root *tvīṣ*', Mitra gives one of his marvellously irrelevant references to the R̥g-veda, x. 84. 2: 'thou art brilliant (*tvīṣitas*), O Manyu, like fire.'

<sup>b</sup> This additional etymology may have been suggested by Yāska's (*tvakṣateḥ*) *karotikarmapāḥ*. The suffix *-tar* would be accounted for by *tārāsa*, while *tvaṣ* would be explained by transposition of letters (as in Yāska's *parjanya* from *tṛṣp*) from *ut* and *karmasu*. This is certainly going beyond even Yāska's wonderful achievements in etymology.

17. The thousandfold ray of the sun which abides in the moon, as well as the mead (*madhu*) which is above (*param*) and on earth (*iha*), also (abides) in the Tvaṣṭṛ (who is) Agni<sup>a</sup>.

‘तमो ररमी hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>, ‘तमो रर्षु b, ‘तमो रर्षा fk, ‘तमोरस्य १.—चक्रमुपाचितः hm<sup>1</sup>rb, चक्रमुपाचिता fk, चक्रमसो अतिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सोऽपि hr<sup>3</sup>m<sup>1</sup>br<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, सापि fk,

सोमर्.—‘सापि॑ hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, शापि॑ br, वापि॑ fk.—विह॑ च hr<sup>3</sup>, विद॑ च m<sup>1</sup>r<sup>5</sup>, विद॑ च fbkr<sup>3</sup>, देव॑ च r<sup>7</sup>, विद॑ च r.—यज्ञध॑ hrm<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, तं मर्य॑ fr<sup>3</sup>, तं मर्य॑ k.

<sup>a</sup> This is the celestial Tvaṣṭṛ who is the guardian of the heavenly Soma (cp. my 'Vedic Mythology,' pp. 52 and 116), the abode of which is the moon (op. cit., p. 112). Agni is also a guardian of Soma (op. cit., p. 90), and in the later mythology the sun is regarded as replenishing the moon when caused to wane by the gods drinking up the Soma (op. cit., p. 112). Having thus stated Tvaṣṭṛ's connexion with the heavenly mead, the author goes on to relate the story of how the Aśvins obtained it from Dadhyasic.

18. <sup>a</sup> Well-pleased (with him, Indra) bestowed on the son of Atharvan (i. e. Dadhyasic) even that spell (*brahma*) <sup>b</sup>; and the seer became more brilliant by means of the spell.

प्राप्तापि॑ hr<sup>3</sup>m<sup>1</sup>bfkr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n(g), प्राप्ता॑ च r, इत्प्राप्ति�॑ n.—सुताय॑ hr<sup>3</sup>m<sup>1</sup>bfkr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, पुताय॑ r.—तद्वर्षव॑: hr<sup>3</sup>m<sup>1</sup>bfkr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, वद्वर्षव॑: r, (सुधृता)यमवर्षव॑: n, (सुधृता)यमवर्षव॑: n(m), (सुधृता)यमवर्षव॑: n(g).—दीप्तिमत्तर॑: hr<sup>3</sup>m<sup>1</sup>bfkr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, वीर्यवत्तम॑: r.—<sup>18<sup>cd</sup></sup> is omitted in n.

<sup>a</sup> The story of Dadhyasic, as far as related in the following six ślokas (18-23, excepting 18<sup>cd</sup>), is quoted in the Nītimafjari on RV. i. 116. 12. It is also told by Śāyana (on RV. i. 116. 12), who states that it is narrated at length in the Śātyāyanaka and the Vājasaneyaka. It is to be found in the Satapatha Brāhmaṇa (xiv. i. 1<sup>18-25</sup>; see Sacred Books of the East, vol. xliv, pp. 444 f.). <sup>b</sup> Which reveals the abode of Soma.

19. Indra forbade the sage (saying), 'Do not speak anywhere of the mead thus (revealed); for if this mead is proclaimed (to any one), I will not let you escape alive.'

तमृषि॑ hm<sup>1</sup>bn, तं मृषि॑ n(m), तमृषि॑ fk, तमृषिर॑ r, तं सृषिर॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—न हि प्रोति॑ मधुवस्तिष्ठ॑ hm<sup>1</sup>rbfk, मधी॑ ब्रह्म॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, विष्ण॑ प्रोति॑ मधी॑ तस्तिष्ठ॑ n.—चीवत्तं सोत्मुच्या॑ व्यह॑ hm<sup>1</sup>rbfk, चीवत्तं लहसुस्तुषि॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

20. Now the divine Aśvins asked for the mead in secret from the seer; and he told them what the Lord of Śaci had said.

विविति॑ hr<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, विविवेन॑ b, विविवेन॑ f, विविवेन॑ k, विविवेन॑ r, विविवेन॑ n.—तदाप्त॑ hm<sup>1</sup>rbn(g), सदाप्त॑ f, तद्वाप्त॑ n.—The end of the *varya* is here marked by g in hm<sup>1</sup>bf, not k.

### 5. The horse's head of Dadhyasic. The middle Tvaṣṭṛ.

21. To him the Nāsatyas spake: 'Do you quickly make us two receive the mead by means of a horse's head; Indra shall not slay you for that.'

आच्छेन  $hr^3r^5r^7$  Sayaṇa, आच्छेन n(g), आच्छेन  $m^1rn$ , आच्छेन fk, आच्छेन b.—मवान्  $hm^1bfkn$ , मवत् r.—याहयत्वावां  $hr^1r^4r^6$ , याहयत्वावं  $m^1$ , याहयत्वा च fk, याहयत्वा च b, याहय त्वं तत् r, याहय त्वं च n.—मेक्षुच  $hr^3r^5r^7$ , मेक्षुः च f, मेक्षुच  $m^1$ , एक्षुच hd, मेक्षुच r.—सा वधीतातः  $hm^1r^3r^5r^7$ , सां वधीतातः b, सां वधीतातः f, सां वधीतातः n. (दध्यु म) वध्रवीतातः n.

22. Because Dadhyāñc had told (the secret) to the two Aśvins with the horse's head, Indra took off that (head) of his; (but) his own head they (the Aśvins) put on (again)<sup>a</sup>.

आच्छेन  $m^1r^5r^7$ , आच्छेन n(g), आच्छेन  $hrbfk$ .—ती तु  $hm^1r$ , तत्तु  $r^1r^4r^6$ , ताभ्वां  $bfkr^3n$ .—तद्विक्षुहो  $hm^1bfk$ , तद्विक्षुहो r.—हरस्यं तं bf, हरस्यं तद् n(g), हरस्यांत् n, हरस्यांतं r, हरस्याव  $hr^3m^1$ , हरस्याव  $r^5r^7$ .—व्यधताम्  $m^1$ , व्यधताम् r, व्यधताम् bf, व्यधताम् kr<sup>2</sup>, व्यधताम्  $hr^3r^5r^7$ , व्यधताम् n(m)n(g), दधीताम् n (Sayaṇa has the forms विधाय and प्रविधताम्).—यच्छिरः  $hr^8bfkr^3r^5r^7n$ , ती शिरः r.

<sup>a</sup> The SB. and Sayaṇa tell the story only as far as the replacing of the head; cp. SB.: *athagaya svan̄ sira ākṛtya tad dhagaya prati dadhatuḥ*; Sayaṇa: *svakiyan̄ mānuṣayā sraḥ pratyadhatiām*. The SB. uses the expression *āśvyan̄ sraḥ*, and the verbs *chid* and *apa-ni-dhā*.

23. And the horse's head of Dadhyāñc, severed by the bolt-bearer with his bolt, fell in the midst of a lake on Mount Saryanāvat.

दधीषु  $hm^1r^3br^5r^7$ , दधीषु fk, दधीषुच r.—चाच्छं  $hm^1$ , चाच्छं r, चाच्छ b, चाच्छ fk, (दधीषोच्चिरिस्) चाच्छ n.—छतं MSS. and r, छिप्तं n.

24. Rising up from the waters (and) bestowing manifold boons on living beings, it lies submerged in those same waters to the close of the cosmic age (*yuga*).

तद्विक्षु  $hm^1r$ , तद्विक्षु f, तद्विक्षु k, तद्विक्षु b, तद्विक्षु  $r^1r^3(?)r^4r^6$ .—प्रादाय  $hm^1r^3r^3r^5r^7$ , प्रादाय r, प्रादाय bfk.—पर्यन्तं  $hm^1r$ , पर्यन्ते bfk.—विमञ्चति  $hm^1r^3bfkr^3r^5r^7$ , विमञ्चति r.

25. That Tvaṣṭṛ, who is in the group of the middle sphere (*mādhyamika*)<sup>a</sup>, is a modifier (*vikartr*)<sup>b</sup> of forms. He too is praised incidentally; a hymn to him does not exist<sup>c</sup>.

विपातिन  $hm^1rbfk$ , विपाति च  $r^1r^4r^6$ .—तस्म न r, तस्म च  $hm^1$ , तस्म (no particle) bfk.—The end of the *varga* is here marked by च in  $hm^1bfk$ .

<sup>a</sup> Cp. Nirukta viii. 14 : *mādhyamikas tvaṣṭāity ākūr, madhyame ca sthāne samānnātāḥ*.

<sup>b</sup> *Tvaṣṭā* is often spoken of in the RV. as a fashioner of forms, and is called *rūpākṛt* in the TS. &c.; cp. my 'Vedic Mythology,' p. 116. <sup>c</sup> See op. cit., p. 116, B, line 5.

#### 6. Vanaspati. The Svāhākṛtis.

26. Now he whom they proclaim as Vanaspati is this (*ayam*) Agni<sup>a</sup> as Lord of the Wood; for this (Agni) is lord (*pati*) of woods as (their) protector (*pātā*), or because he guards (*pālayati*) them<sup>b</sup>.

पावर्यतीति या hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>bfk, पावर्यतीति च r.

<sup>a</sup> Vanaspati as an Āpri deity is here (RV. i. 13. 11) identified with the terrestrial Agni; but above (i. 66), where the three forms of Agni are distinguished, Vanaspati represents the middle Agni, as Jātavedas does in i. 67. <sup>b</sup> Cp. Nirukta viii. 3 : *vanānām pātā vā pālayitā vā*.

27. This (*ayam*) Agni is also lauded as Vanaspati by Gr̥tsamada in the third (stanza)<sup>a</sup> of the hymn 'Enjoy' (*mandasva* : ii. 37), which contains six stanzas.

पतिरिती० hm<sup>1</sup>, पतिवद् bfkr.—पितः० b, पितः० fk, पितः० hm<sup>1</sup>r.—महस्तिवद् bfkr, महस्तिवद् च hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—सूतेन bfkr, सूतेन m<sup>1</sup>, सूति० च hr<sup>3</sup>.

<sup>a</sup> This stanza is commented on by Yāska (Nirukta viii. 3) as an example for Vanaspati. He quotes four others (viii. 17–20) in connexion with Vanaspati as an Āpri deity (x. 110. 10; iii. 8. 1; and two stanzas not from the RV.).

28. But an occasional (*prasaṅgajā*) praise of him (Vanaspati), as a sacrificial post<sup>a</sup> and as a tree, with the whole<sup>b</sup> hymn, 'They anoint' (*añjanti* : iii. 8), is (to be found) in the third Maṇḍala.

यात्रा० hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>7</sup>, यात्रा० r, या० fk.—सर्वेषां लिति० hm<sup>1</sup>r<sup>3</sup>fk r<sup>3</sup>r<sup>5</sup>, सर्वेषां० यति० r<sup>7</sup>, सर्वेषां० जोति० b, समस्तेषि० r.

<sup>a</sup> Op. below, iv. 100. <sup>b</sup> Yāska in his comment on RV. iii. 8. 1 merely remarks (Nirukta viii. 16) regarding Vanaspati: *agnir iti sākāpūṣṭih*. But in commenting on RV. x. 110. 10 (Nirukta viii. 17) he observes: *tat ko vanaspatih? yupa iti kāthakyah, agnir iti sākāpūṣṭih*.

29. As to the Svāhākṛtis—the views of the learned have been various. It is, however, a certain conclusion that all that (viz. which is meant by the term)<sup>a</sup> is simply (a form of) this Agni<sup>b</sup>.

०ष्टतयोद्देवात्म hm<sup>1</sup>r<sup>3</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०ष्टतास्तसंवात्म r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०ष्टतीष्वसंवात्म r.—स्वयं r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, स्वयं hm<sup>1</sup>, सोऽस्यं r, omitted in fk.

<sup>a</sup> Op. the various explanations of the term given in Nirukta viii. 20. <sup>b</sup> Cp. Yāska's remark (Nirukta viii. 22) after stating the various deities with which the *prayājās* and the *ansyājās* had been identified: *āgneyā iti tu sthitih, bhaktimātrem utarat*, 'it is, however, certain that they represent Agni; everything else is merely an attribute.'

30. For he is the maker (*kartā*) of oblations (*svāhā*); the making (*kṛti*) of them, (that is to say,) here is of a single nature (*ekaja*)<sup>a</sup>: it is he who is the source (*prasūti*) of living beings, the imperishable (source) of all of them.

हि वाती m<sup>1</sup>r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ह वाती hbfk, वाती च r.—स्वाहाणां hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, देवाणां r.—ष्टतिकासाम् hbfk, सा ष्टतिकासाम् r.—सर्वेषाम् hr<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, स तिषाम् r.—The end of the *varga* is here marked by ण in hdm<sup>1</sup>bfk.

<sup>a</sup> In this etymology *kṛti* is explained by *kartṛ*: while there are many *svākās*, there is only one maker of them, that is Agni, the source of all beings (op. i. 61).

#### 7. Tanūnapāt and Narāśamsa. Deities of RV. i. 14 and 15.

31. Both the second (stanza) with Tanūnapāt and that which contains Narāśamsa, are combined as applicable (*prayoktiavye*) in only three<sup>a</sup> (hymns) which (thus) contain both<sup>b</sup>.

०पाद्विं r, ०पाद्विं hdm<sup>1</sup>bfk.—०या च hr<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०या तु r.—जरा० rbfk, जस० t, जारा० hd.—समस्ते hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>, समस्ते fb, समस्ते r<sup>5</sup>r<sup>7</sup>, समस्ते r.—०वत्सु m<sup>1</sup>rbr<sup>5</sup>r<sup>7</sup>, ०वत्स fr, ०वत्स hr<sup>3</sup>.—तु hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>, तु fk, च r<sup>7</sup>, इह r.

<sup>a</sup> See above, ii. 155, note<sup>b</sup>. <sup>b</sup> That is, Tanūnapāt and Narāśamsa.

32. The (stanza) containing Narāśamsa, as well as the second<sup>a</sup>, may be (applied in behalf)<sup>b</sup> of those wanting children, (of him) who desires strength or who desires food, as well as (of him) who may wish for prosperity.

वा खाह॒ fr, वा खा॒ bk, चाहा॒ hr<sup>3</sup>r<sup>5</sup>, च खाह॒ m<sup>1</sup>.—०या च hr<sup>3</sup>fk<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ०ये॒ (प्र) b, ०येह॒ r.—त्रकामो वा hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, चवा चा खाह॒ r.—भूतिभिषेद्यापि चः hm<sup>1</sup>r<sup>3</sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, भूतभिषेद्यापि चः fk, भूरभिष्वति यापि चः r.

<sup>a</sup> That is, the stanza containing Tanūnapāt. <sup>b</sup> That is, apart from their usual sacrificial application as Āpri stanzas.

33. The hymn, 'Hither with these' (*aibhiḥ*: i. 14), which invoking Agni<sup>a</sup> is spoken of here as addressed to the All-gods (*vaśvadeva*), is recited (*sasyate*) among the hymns to the All-gods, because, being composed in the *gāyatrī* metre, it contains the characteristic 'All' (*viśva*)<sup>b</sup>.

सूक्ष्मनिर्धट् h, सूक्ष्मनेनिर्धट्  $m^1 r^3 f r^3 r^5 r^7$ , सूक्ष्मनेनिर्धट् k, इति चत्वेतिरित् ।— इत्यति  
 $h m^1 r^3 b$ , चात्पति f k ।— iii.  $33^d = ii. 128^d$ .

<sup>a</sup> Agni is the only god invoked in the vocative in this hymn; but the gods, thrice with the characteristic *visve*, are several times mentioned in it, as well as several individual gods (in 3 and 10). Cp. below, iii. 51. <sup>b</sup> Cp. iii. 43, and ii. 128, 133, 134.

34. As to the hymn, 'Indra, drink Soma' (i. 15), consisting of twelve stanzas, and addressed to the Seasons<sup>a</sup>, (the seer) praises in it seven deities<sup>b</sup> in their respective stanzas, together with the Season (*rtu*).

पिवेतीदं  $hm^1r^3$ , पिवेतीमं  $r^2r^5r^7$ , पिवेतीमं  $bf$ , इतीकृं तु r.— अद्वादशकम् MSS., अद्वादशकम् r.

<sup>a</sup> That is, the deities of the *Rtuyājas*; cp. AB. ii. 29. <sup>b</sup> Enumerated below, 37, 38.

35. There (the deities) are characterized in the plural and in the singular, in six stanzas (1-6) 'with Rtu' (*rtunā*), in four with the Rtu's (*rtubhīh*), then again in two (11, 12) 'with Rtu'<sup>a</sup>.

The end of the *varga* is here marked by  $\Theta$  in  $d^m b f k$ , by  $\varrho$  in *b*.

\* This statement is only approximate as regards this hymn of the RV. (*r̥tusā* occurs in 1-4 and 6, while 5 contains *r̥tusār*; *r̥tubhā* occurs in 9 and 10 only, and no form of *r̥ta* in 7 and 8; *r̥tusād* in 11 and 12); but it is an exact description of the twelve *Praigas* for the *Rtu* offerings; see TS. vi. 5. 3; AB. ii. 29. 2-4, and Haug, vol. ii, p. 135, note <sup>12</sup>.

### 8. Hymn to the Seasons: RV. i. 15.

36. The Rtus are here incidentally praised with the deities: so it is both in the hymn of summons (*praisa*) for offerings to the Rtus, and in the hymn of Grtsamada <sup>a</sup> also.

गार्त्तमदेऽपि  $r^1$ , गार्त्तमदेति च  $r^2$ , गार्त्तमदेषु च  $r^3$ —35, 36 omitted in  $r^1 r^4 r^6$ .

<sup>a</sup> That is, RV. ii. 36; cp. AB. v. 9.6, Haug, vol. ii, p. 336, note <sup>8</sup>; see also Oldenberg, Prolegomena, p. 193, on the relation of RV. i. 15 to ii. 36 and 37 (which two really constitute one hymn).

37. Now with the first <sup>a</sup> (stanza) he (the seer) praised Indra, the Maruts with the second, Tvaṣṭṛ <sup>b</sup> with the third, and Agni with the fourth;

चतुर्था चापिमेव च  $m^1r^3br^3$ , चतुर्था चापिमेव च hd, चतुर्था चापिमेव च fk, चापिमु  
परथा ततः r.

<sup>a</sup> With *mukhyayā*, compare *mukhe tu yā*, v. I. <sup>b</sup> On Tvaṣṭṛ in the Ṛtu hymns, cp. above, iii. 15.

38. with the fifth Śakra (Indra) again, the two gods who delight in truth (Mitra-Varuna) with the sixth, and with the four <sup>a</sup> beginning with the seventh (7-10) Agni Dravīnadas.

पञ्चम्या hd  $m^1r$ , पञ्चम्या� bfk.

<sup>a</sup> *Caturbhhīḥ*, agreeing with *saptamyādyābhīḥ*, clearly used as a feminine; cp. above, ii. 44.

39. The divinity of the formulas of the Rg-veda is to be known from authoritative statement <sup>a</sup> (*ādeśa*), not from its characteristic mark (*liṅga*); for it is not possible to know actually (*tattvena*) the divinity of these (stanzas) from its characteristic mark <sup>b</sup>.

न विश्वतः  $hm^1rbfk$ , तु विश्वतः  $r^1r^4r^6$ .—द्वासां  $hbfkr^3r^5r^7$ , धासां  $m^1$ , घासां r.—  
देवतः  $hm^1rbfk$ , देवताः  $r^1r^4r^6$ .

<sup>a</sup> Cp. below, iii. 109. <sup>b</sup> That is, Agni is not mentioned by his actual name, but only by the attributive Dravīnadas, which might designate another god (though it is a well-known epithet of Agni; cp. i. 106; ii. 25; but see iii. 61).

40. With the eleventh (he praises) the Nāsatyas (Aśvins), with the twelfth this Agni again. Rathitara, however, says that this hymn consists of single separate praises <sup>a</sup>.

एकादशा  $hdm^1fr$ , एकादशां bk.—रथीतरः  $hrbf$ , रथांतरः  $kr^3$ .—The end of the *varga* is here marked by  $\overline{m}$  in *bfkm<sup>1</sup>*, not in *hd*.

<sup>a</sup> In other words that it is a *prithakstuti*, one of the three kinds of hymns to the All-gods; cp. below, 43.

## 9. Three kinds of hymns to the All-gods.

41. For where, in (a hymn) with many deities or two deities, each deity is praised singly<sup>a</sup> (*ekaikā*) or by qualities arising from its activities<sup>b</sup>, they regard that (hymn) as one containing distributed praise<sup>c</sup> (*vibhakta-stuti*).

वज्ञदेवे दिदेवे hm<sup>1</sup>r, वज्ञदेवते दग्धे bfr<sup>2</sup>, वज्ञदेवतादग्धे r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—गुणीर्वा hm<sup>1</sup>r bfr, नुर्वीः स्वैर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—विमत्तसुति तद् r, विमत्तसुतद् fr, विमत्तसुतिमद् b, विमत्तसुति तद् hdm<sup>1</sup>, ममत्तिसुति तद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>(?); op. v. r. below, iii. 82; विमत्तिसुति: in Nirukta vii. 8.

<sup>a</sup> Cp. below, iii. 82, where *ekavat* 'in the singular' is used. <sup>b</sup> Cp. below, vi. 69, on RV. viii. 29. <sup>c</sup> Yāska, in Nirukta vii. 8, gives RV. x. 17. 3 as an example of *vibhaktistutih* (where Pūṣan and Agni are praised separately in the singular) as opposed to a *samstava* or 'joint-praise.'

42. Now the hymns to the All-gods (*vaiśvadeva*) are of three kinds: that which is provided with joint-praise of the Sun (*sūrya-samstava*), that which contains the characteristic 'All' (*viśva-linga*), and that which contains separate praise (*prthak-stuti*).

चिविधानि hm<sup>1</sup>r, चिविधा वै b, चिविधा वै fr.—पूषकसुति h, ऋतिः dm<sup>1</sup>bfr (cp. ऋतीदं in 40 and ऋतीति in 43).

43. That which is called 'Separate praise' (*prthak-stuti*) one should recognize as addressed to many divinities; that which is characterized by 'All' (*viśva-linga*)<sup>a</sup> is the one in which (the gods are praised) with their universal (*viśva*)<sup>b</sup> qualities arising from their activities<sup>c</sup>.

पूषकसुतीति hm<sup>1</sup>bfr, ऋति तु r.—विश्वैः स्वैः hm<sup>1</sup>r, विश्वै स्वः f, ऋशः k, विश्वैर्वीः b.—कर्मविश्वैः hm<sup>1</sup>r bfr, स्वर्वमिः स्वतः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—43<sup>d</sup>=iii. 60<sup>b</sup>.

<sup>a</sup> The term *viśvalīṅga* occurs in Nirukta xii. 40, where Yāska states the view of Śākapūṇi that only such hymns are *vaiśvadeva* as contain the characteristic word *viśva*. See Roth, Erläuterungen, p. 167. <sup>b</sup> Cp. above, ii. 134. <sup>c</sup> Op. vi. 69.

44. That which with reference to the All-gods frequently praises the Sun, (and) at the same time praises the gods themselves, they call a joint-praise of the Sun (*sūrya-samstava*).

उहिम यद् rm<sup>1</sup>, उहिम वद् hdb, (विश्वै) उहिम वद् f, विश्ववद् k.—देवान्वौति hm<sup>1</sup>bk, देवां सौति f, देवांस्य यद् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

45. But (the term <sup>a</sup> does) not (apply) at the beginning of the hymn to Bhaga<sup>b</sup>, nor in hymns to Uṣas, nor in the hymn to Savitṛ, 'I invoke'<sup>c</sup> (*hvayāmi*: i. 35), nor in the Sūryā (hymn)<sup>d</sup>, in (regard to) oblation (and) sacrifice<sup>e</sup> (*makha*);

मागद्य सूर्यादी hdm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, मागो स्वसूर्यादी r<sup>6</sup>, मागोऽस्वसूर्यादी r (cp. 51).—<sup>a</sup>वौषसेषु वा br<sup>5</sup>, <sup>b</sup>दोषसेषु वा hm<sup>1</sup>r<sup>3</sup>, <sup>c</sup>क्षोषसेषु वा fk, (ज सूर्ये) स्वीषधेषु वा r.—<sup>d</sup>मध्ये hdm<sup>1</sup>r<sup>3</sup>bfr<sup>5</sup>, सुष्ये rk.—The end of the *varga* is here marked by Q in hdm<sup>1</sup>bfr<sup>5</sup>.

<sup>a</sup> That is, *vaiśvadeva*. <sup>b</sup> *Bhāgasya sūktādau* = *bhāgasya sūktasya ādau*: in the first stanza of vii. 41 (the only hymn to Bhaga in the RV.) a number of other gods are mentioned, but it is not *vaiśvadevi*. <sup>c</sup> In the first stanza of this hymn Savitṛ is associated with several other deities, but it is not *vaiśvadevi*. <sup>d</sup> RV. x. 85, to the first stanza of which a similar remark applies. <sup>e</sup> This, I suppose, means: nor are stanzas from these hymns treated as addressed to the All-gods when applied sacrificially.

#### 10. How to ascertain the deity of a hymn.

46. nor, similarly, in any other formulas (which are) statements (*pravādāḥ*)<sup>a</sup>, or where the word 'associated' (*sajosāḥ*) or 'together' (*sajūḥ*)<sup>b</sup> may be (used).

प्रवादेषु hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>, प्रपादेषु r.

<sup>a</sup> That is, when names are merely mentioned and do not imply an invocation. <sup>b</sup> Which, governing the accompanying name in the instrumental case, put it in a subordinate position.

47. But the old Lāmakāyana<sup>a</sup> states even that (hymn) to be addressed to the All-gods, in which many (deities) are celebrated even incidentally (*prasaṅgāt*).

यस्मिन् hm<sup>1</sup>rb, यस्मिन् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—प्रसङ्गाद् hm<sup>1</sup>r, प्रसङ्गाद् bk, प्रसङ्गाद् f.—परिकीर्ति-  
ज्ञम् hm<sup>1</sup>rb, परिकीर्तितम् fk.—सामकायनः hd, सोमकायनः m<sup>1</sup>r, रोमकायनः bfr<sup>3</sup>r<sup>5</sup>.

<sup>a</sup> See Indische Studien, vol. xiii, p. 426.

48. The divinity, whether praised or not, (but) indicated somewhere<sup>a</sup> (in the hymn), the seers adore with formulas. That<sup>b</sup> (deity) one learned in scripture (*śāstra*) should take note of.

सुतं वापि hm<sup>1</sup>r<sup>3</sup>bfr<sup>2</sup>r<sup>5</sup>, संसुतवत् r (cp. 81<sup>a</sup>).—मन्दीस्तदृष्टयोर्चंति hm<sup>1</sup>r, मन्दीषु  
तृष्टयोर्चंति b, मन्दीषु दृष्टयोर्चंति fk, देवतामृष्टयोर्चंति: r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—तुष्टेत dr, तुष्टेत h.

मुखेत्  $m^1$ , मुखेति fk, मुखे b.—शास्त्रित्  $hm^1r^3bfkr^3r^5r^7$ , शास्त्रतः r.—४८<sup>a</sup><sup>b</sup> is nearly identical with iii. 81<sup>a</sup><sup>b</sup>.

<sup>a</sup> Op. the next sloka; also i. 22.

<sup>b</sup> The feminine *tām* is used as if *devatā*, not *daivatam* preceded.

49. For the actions (of the gods), though not designated by their agents<sup>a</sup>, are nevertheless indicated<sup>b</sup> somewhere—at the beginning, and in the middle, and at the end, and in individual passages (*prithaktvesu*).

आदी हि  $m^1bfk$ , आदी तु r, आदी hd (no particle).—मध्ये चाले च b, मध्ये चाल्ये च f, मध्ये च चाले च hd, मध्ये च चालिषु  $m^1$ , मध्ये चाले च r.—पृष्ठक्षेषु  $hdr^3r^6$ , पृष्ठक्षिषु  $m^1r^7$ , पृष्ठरवृषु fk, विधावृषु r.—कर्तुमिः  $hr^3r^6m^1fr^7$ , कर्ममिः kr.—०क्षमपदिष्टानि hbf, ०क्षमपदिष्टानि  $m^1$ , ०क्षमपदिष्टानि r, ०क्षमपदिष्टानि k.—क्षात्रित्  $hm^1rbfk$ , वृत्तवर्  $r^1r^4r^6$ .

<sup>a</sup> That is, though the names of the gods who perform those actions may not be mentioned at the same time (as in RV. viii. 29). <sup>b</sup> That is, are connected with the deity of whom they are characteristic.

50. The very action itself in the Nivid to Savitṛ<sup>a</sup> praises by the action<sup>b</sup>: since the cow, the courser, and the ox are (called) milker, swift, or carrier<sup>c</sup> (respectively).

कर्मेव तावत्सावित्रां  $hm^1r$ , कर्मेव ताव सावित्रीयां fk, कर्मेव ताव सावित्रीभ्यात् b.—यजेन्द्रः सप्त्यनङ्गाही  $hm^1r^5r^7$ , यजेन्द्रसमद्वाही fk, यजेन्द्रसद्वाही b, यजेन्द्रसप्त्यनद्वही r.—बोद्धा दोष्यामुरेव वा  $hm^1r$  (च  $m^1$ ), बोद्धा दोष्य आमुरेव वा fk, बोद्धा देवपृष्ठा-मुरेव वा b.—The end of the *varga* is here marked by १० in *hdm<sup>1</sup>bfk*.

<sup>a</sup> The Nivid to Savitṛ is RV. i. 24. 3; cp. AB. v. 17. 7. <sup>b</sup> Op. below, iii. 78; see also i. 7: *stutis tu karmaṇā* &c. <sup>c</sup> In VS. xxii. 22: *dogdhri dhenuur vodhānaṭvān āśm sapīḥ*; quoted below, with a slight variation, iii. 79.

#### 11. Hymn-owning and incidental deities. Seers of Vaishvadeva hymns.

51. Inasmuch as (the seer) praises Agni and others in the hymn to Bhaga<sup>a</sup> (vii. 41), Mitra and others in the panegyric of the horse (i. 162)<sup>b</sup>, and adores Agni in (the hymn) to the All-gods<sup>c</sup>, 'Hither with these' (*aibhih*, i. 14):

मागे यत् bb, मोगे यत्  $m^1$ , भागे यः r, भासे य fk.—०दीनशसंसुती  $hm^1r$ , ०दीन्या-शसंसुती  $r^1r^4r^6r^2$ , ०दीनशसंसुती f, (मि) चासाशसंसुती b.—विषद्वेषे bfkr, ०देवो hd.

<sup>a</sup> That is, in the first stanza; see above, iii. 45. <sup>b</sup> That is, in the first stanza.

<sup>c</sup> See above, iii. 33: *agnayan sūktam . . . vaiśvadevam ihocaye*; cp. below, iii. 141.

52. as to that, they say that, while for the most part employing in his praise (*stuvan*) other stanzas<sup>a</sup> at the beginning and end (of a hymn)<sup>b</sup>, he (the seer) from association (*pratiyogāt*)<sup>c</sup> or on occasion (*prasāṅgāt*) praises another deity at the same time<sup>d</sup>.

वा सुवृत्तिः d, वा सुवंगुष्ठः h, वा सुवृत्तिः m<sup>1</sup>, वा: सुवृत्तिः r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, वा सुवंगुष्ठिः b, वा स्वचं गृहिः f, वा सुवं गृहिः k, वा सुवृत्तिः r.—प्रतियोगात् m<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, प्रातियोगात् hd, प्रातयोगात् f, प्रातयोगात् k, प्रातयोगात् br.

<sup>a</sup> That is, stanzas in other metres than those employed in the body of the hymn; thus the first stanza of the hymn to Bhaga (vii. 41) is composed in *jagatī*, the rest in *triṣṭubh*; the first and last of the hymn to Savitṛ (i. 35), mentioned above (45) in this connexion, are also in *jagatī*, the rest in *triṣṭubh*. <sup>b</sup> Cp. above, i. 22, and below, v. 171. <sup>c</sup> The reading of some of the B MSS., *prātaryogāt*, 'through association with the early morning,' may be due to the influence of the first stanza of the hymn to Bhaga (vii. 41), which begins *prātar agnim*, *prātar īndram* &c. <sup>d</sup> That is, the first and last stanzas of a hymn often show diversity of both metre and deity.

53. The deity to whom he addresses statements of an object (*arthavādān*)<sup>a</sup> is to be known as hymn-owning (*sūkta-bhāgini*); but the one whom he praises on occasion (*prasāṅgena*) is to be recognized as incidental (*nipātini*)<sup>b</sup>.

चद्रवर्षवाहात् hrbk, दात् f, हांत् m<sup>1</sup>, चद्रवर्षपादः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—53<sup>cd</sup> omitted in fk m<sup>1</sup>.

<sup>a</sup> Op. *arthavādān* in i. 9.

<sup>b</sup> Cp. above, i. 17, 18.

54. In four ways<sup>a</sup> (*caturdhā*), it may be said (*vā*), the hymn-owning (deity) is mentioned (*bhāgīyate*) in that hymn in which a seer who praises all the royal Rishis or (divine) Rishis<sup>b</sup> is indicated (*nirdiṣṭa*)<sup>c</sup>.

चतुर्धा मर्हते तस्मिन् hd, चतुर्धा मर्हते चास्मिन् r, चतुर्धा इत्यते तस्मिन् b, चतुर्धा मर्हते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सूक्ते वा hmr<sup>3</sup>, सूक्ते चा b, सूक्ते वै r.—54<sup>ab</sup> is omitted in m<sup>1</sup>fk.—सर्वासु hm<sup>1</sup>r, सर्वासु bfk.—सर्वासु hm<sup>1</sup>rb, सर्वासु fk.—सुवृत्तिः hmr, सुवंगुष्ठिः f, सुवृत्तिः m<sup>1</sup>b, सुवंगुष्ठिः k.

<sup>a</sup> That is, I suppose, if the term *vā* occurs in a line, hemistich, stanza, or a hymn as a whole: see the remark on the nature of a Vaiśvadeva hymn above, ii. 133. <sup>b</sup> This,

I suppose, is meant for a paraphrase of *vītvān devān*. <sup>c</sup> This word does not occur till 56, and may possibly be a corruption (see 56, note <sup>2</sup>). The thirty-seven names (except Nābhāka: see 56, note <sup>2</sup>) enumerated in 55-59 are those of the reputed seers of Vaiśvadeva hymns. Of the twenty-four masculine names occurring in 55-57, seventeen occur in the previous list of twenty seers of Vaiśvadeva hymns, ii. 129-131. The additional ones are Vasukarṇa, Svastyātreyā, Nābhāka, Kaśyapa, Vāmadeva, Madhuchandas, Pārtha.

55. as Medhātithi<sup>a</sup>, Agastya<sup>b</sup>, Br̥haduktha<sup>c</sup>, Manu<sup>d</sup>, Gaya<sup>e</sup>, R̥jīśvan<sup>f</sup>, Vasukarṇa<sup>g</sup>, Śāryātā<sup>h</sup>, Gotama<sup>i</sup>, Luśa<sup>j</sup>;

मेधातिथिर् rbfk, अगस्त्यः h.—गस्त्वसु hm<sup>1</sup>r, गस्त्वसु bfkr<sup>3</sup>r<sup>5</sup>.—वृहदु<sup>0</sup> hm<sup>1</sup>, वृहदु<sup>0</sup> bfkr.—वसुकर्णस्त्र hdm<sup>1</sup>, च सुकर्णस्त्र skr, वसुकर्णस्त्र b.—शार्यातो r, शार्यातो hm<sup>1</sup>, शार्यातो fk, शार्यातो b.—गोतमो चशः r (=r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), मानवो च यः hm<sup>1</sup>bfk, मानवो यमः r<sup>3</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>. I have adopted the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> because (1) यमः by itself could not be right, as that name occurs below (58); (2) यमः never occurs elsewhere with the patronymic मानवः, but only with वैष्वलतः, as the name of a seer; (3) गोतमो could easily be corrupted to मानवो, and this would almost inevitably lead to the following word becoming यमः (the reading च यः seems to me a corruption of चशः); (4) though मानवः is a patronymic of शार्यातः there is no reason to add the patronymic (as there is in the case of Agni below, 58), but the fact of its existence would have made the corruption of गोतमो easy. The MSS. r<sup>1</sup>r<sup>4</sup> have in several previous cases been shown to have alone preserved the correct form of names in similar enumerations (वैष्वलतः in i. 126, दृष्टिर् in i. 127, दुष्टसु and चक्षि in ii. 129); the present I regard as another instance.—The end of the *varga* is here marked by 99 in hbfk, not in m<sup>1</sup>.

<sup>a</sup> Seer of i. 14. <sup>b</sup> Seer of i. 186. <sup>c</sup> Seer of x. 56. <sup>d</sup> Seer of viii. 27-30. <sup>e</sup> Seer of x. 63, 64. <sup>f</sup> Seer of vi. 49-52. <sup>g</sup> Seer of x. 65, 66. <sup>h</sup> Seer of x. 92. <sup>i</sup> Seer of i. 89, 90. <sup>j</sup> Seer of x. 35, 36.

## 12. Seers of Vaiśvadeva hymns (continued).

56. Svastyātreyā<sup>a</sup>, Paruchepa<sup>b</sup>, Kakṣīvat<sup>c</sup>, the son of Gāthīn (Viśvāmitra)<sup>d</sup>, and the son of Urvaśī (Vasiṣṭha)<sup>e</sup>, Nābhāka<sup>f</sup>, Duvasyu<sup>g</sup>, and the son of Mamatā<sup>h</sup> (Dirghatamas),

माधिनीर्द्विवसौ b, माधनीर्वसौ fk, माधिरीर्वशः hdm<sup>1</sup>, माधिरीर्वशः r, माधिर्द्विसु: r<sup>5</sup>r<sup>7</sup>. माधिनीर्वशी must be the correct reading, because there is no seer named माधि, but only माधिन (seer of iii. 20. 1, 5), and the two patronymics would naturally form a dvandva, just as माधिनमार्गवौ in viii. 70.

<sup>a</sup> Seer of v. 50, 51. <sup>b</sup> Seer of i. 139. <sup>c</sup> Seer of i. 121, 122. <sup>d</sup> Seer of i. 3. 7-9; x. 137. 5: no entire hymn to the All-gods is attributed to him. <sup>e</sup> Seer of vii. 34-37, 39, 40, 42, 43. <sup>f</sup> All the MSS. and R read *nābhākaś caiva nirdiṣṭo*;

but Nābhāka (seer of viii. 39-42) is not credited with any hymn or stanza to the All-gods; on the other hand, Nābhānediṣṭha, who (and not Nābhāka) is mentioned in a previous list (ii. 129-131) as among the seers of Vaiśvadeva hymns, is the author of two hymns to the All-gods (x. 61, 62). This suggests that in *nirdiṣṭo* (peculiar enough in this place) we may have a corruption of *nediṣṭo*. <sup>g</sup> Seer of x. 100. <sup>h</sup> Seer of i. 164.

57. Vihavya <sup>a</sup>, the seer Kaśyapa <sup>b</sup>, and he who is Avatsāra <sup>c</sup> by name <sup>d</sup>, Vāmadeva <sup>e</sup>, Madhuchandas <sup>f</sup>, Pārtha <sup>g</sup>, Aditi, daughter of Dakṣa <sup>h</sup>;

विहव्यः ब्म<sup>1</sup>र, विहव्य ब्म्फ्क.—कस्यप चूषिर् ह्म<sup>1</sup>र, कस्यपस्तिर् ब्र<sup>2</sup>र<sup>5</sup>र<sup>7</sup>, कस्यपस्तिर् फ, कस्यप यस्तिर् क.—पाष्ठो म<sup>1</sup>र्ब्म्फ्क, पाष्ठो ह्म<sup>2</sup>म<sup>3</sup>, पाष्ठो र<sup>1</sup>र<sup>4</sup>र<sup>6</sup>.—दक्षसुतादितिः ह्म<sup>1</sup>, दक्षसुतादितिः ब, दक्षसुतादितिः र, दक्षसुतादितिः र<sup>1</sup>र<sup>4</sup>र<sup>6</sup>.

<sup>a</sup> Seer of x. 128. <sup>b</sup> Seer of x. 137. 2, and (as an alternative to Manu) of viii. 29. <sup>c</sup> Seer of v. 44. <sup>d</sup> Rājendralāla Mitra, reading *nāmayāk*, has here one of his marvellous references to the RV., i. 139. 9, where the word *nābhayaḥ* occurs. <sup>e</sup> Seer of iv. 55. <sup>f</sup> Seer of i. 3. 7-9. <sup>g</sup> That is, Tānva Pārtha, seer of x. 93. <sup>h</sup> That is, Aditi Dākṣeyāṇī, alternative seer of x. 72; cp. Sarvānukramaṇī; Ārāṇukramaṇī x. 29.

58. Juhū <sup>a</sup>, and the seer Gr̥tsamada <sup>b</sup>, and those who are the divine Seven Rishis <sup>c</sup>, Yama <sup>d</sup>, Agni Tāpasa <sup>e</sup>, Kutsa <sup>f</sup>, Kusīdin <sup>g</sup>, and Trita <sup>h</sup>;

चर्षिर् ब्म्फ्क, चर्षिः म<sup>1</sup>, चर्षि ह्म्क.—देवा: सप्तर्षयस्त्वं ह्म<sup>1</sup>र, देवा स चूषयस्त्वं र<sup>5</sup>र<sup>7</sup>, देवोः स चूषः च ब, देवो स चूषयस्त्वं क.—यमो पित्रापसः ब, यमो सिक्षापसः फ, यमो चिक्षापसः: क, तापसोऽपिचूषिः र, यमो चिक्षापसः: ह्म<sup>3</sup>म<sup>1</sup>र<sup>5</sup>र<sup>7</sup>. I have preferred the reading चिक्षापसः: because (1) the patronymic Tāpasa could not be connected with Atri, who is Bhauma; (2) Tāpasa, as the patronymic of three Rishis (Agni, Gharma, Manyu), would not be used alone to designate one of them without any indication to show which was meant; (3) Agni Tāpasa is the seer of a hymn to the All-gods. On the other hand, Atri, who occurs in the previous list (ii. 129-131), thus disappears from the present one. From some of the preceding notes it will be seen that something may be said in favour of each of the three names of the previous list, Gāthīn, Nābhānediṣṭha, Atri, reappearing in the present longer list, where they are absent in my text.

<sup>a</sup> Seer of x. 109. <sup>b</sup> Seer of ii. 29, 31. <sup>c</sup> Seers of x. 137. <sup>d</sup> Seer of x. 14 and part of x. 10. <sup>e</sup> Seer of x. 141. <sup>f</sup> Seer of i. 106, 107, alternative seer of i. 105. <sup>g</sup> Seer of viii. 83. <sup>h</sup> Seer of x. 1-7, alternative seer of i. 105.

59. also the four brothers, Bandhu and the rest <sup>a</sup> separately (*prthak*) <sup>b</sup>, and Viṣṇu <sup>c</sup>, and Nejameṣa <sup>d</sup>, and he who is Sampvanana <sup>e</sup> by name.

वन्धुप्रभृतयसीव  $hdm^1r$ , वन्धुप्रकातयसीव  $b$ , वन्धुप्रकातयासीव  $fk$ .—संवनमस्तु  $m^1rbfk$ , संचवनस्तु  $hr^3$ .

<sup>a</sup> Seers of v. 24 and x. 57-60. <sup>b</sup> That is, in v. 24; cp. *Ārṣānukramapī* v. 11, where their names are enumerated, and they are stated to be *ekarcāḥ*, i. e. each the seer of one stanza. These statements are repeated in the *Sarvānukramapī*. <sup>c</sup> The seer of x. 184. <sup>d</sup> The seer of the khila after x. 184. <sup>e</sup> The seer of x. 191.

60. All these have praised (him) in separate hymns with his universal (*viśvaiḥ*) qualities arising from his (*asya*) activities<sup>a</sup>, (whether those qualities are mentioned) collectively or individually.

सर्वं  $hm^1rbfk$ , सर्वं  $r^1r^4r^6$ .—सर्वं  $hm^1r$ , सर्वं चा  $fk$ , सर्वं चा  $br^6r^7$ .—सूतेषु  $hm^1r$ , सूतेषु  $bfk$ .—६०<sup>b</sup> = ४३<sup>d</sup>.—The end of the *varga* is here marked by १२ in  $hdm^1bfk$ .

<sup>b</sup> That is, the seers of *Veśvadeva* hymns praise Agni in those hymns with the attributes of the All-gods, as in RV. i. 14; cp. above, iii. 33 and ii. 134.

### 13. Explanation of Dravīnadas. Deities of RV. i. 16-18.

61. Now the Dravīnoda, who has been asserted above (iii. 38) (to be) the terrestrial Agni, some call Indra<sup>a</sup>, because of his being the giver of strength and wealth<sup>b</sup>.

पार्चिवो  $dm^1rsk$ , पार्चिवे  $hb$ .—द्रविष्वादो पिः  $br^1r^4r^6$ , द्वापिः  $hdm^1rsk$  (cp. the various readings in 62 and 65).—दामुत्सादेषु  $hdm^1r$ , दातिलादेषु  $bfk$ .—वसवित्तयोः  $hdm^1r$ , वसवित्तयोः  $b$ , वसवित्तयोः  $fk$ .

<sup>a</sup> Cp. Nirukta viii. 2, where it is stated to be Krauṣṭuki's opinion that Dravīnadas is Indra, and where that opinion is refuted; see Roth, Erläuterungen, p. 115. <sup>b</sup> Cp. above, ii. 25, where this is stated to be the reason why Kutsa calls Agni Dravīnadas.

62. This (terrestrial) Agni is Dravīnoda<sup>a</sup>; for he is the giver of strength<sup>b</sup>; B and he is produced by strength, (that is) rubbed<sup>c</sup> (*mathyati*) by the seers at the sacrifice.

द्रविष्वादो पिर्  $hdm^3b$ , द्वापिर्  $m^1m^2rsk$ .—The five lines, 62<sup>d</sup>-64, are to be found in  $bfkr^2r^5r^7$  (=B) and  $m^1$  only; they are omitted in  $hdm^3m^3r$  ( $r^1r^3r^4r^6$ )=A. It is not till here (after 350 ślokas) that the divergence, as to length, of A from B begins.

वसेनायं मध्यलूः  $m^1$ , वसेनायमध्यलूः  $fk$ , वसेनायमध्यलूः  $r^2r^5r^7$ , वसेनायमध्यमेत्युः  $b$ .—Here the value of  $m^1$  in constituting the text of the passages peculiar to B at once begins to show itself.

<sup>a</sup> I take *Dravipodaḥ* here, and in 61, as the nom. (in 63 we have the nom. pl.) of the alternative form *dravipoda* used for metrical reasons instead of *dravipodās* (the nom. of *dravipodas*), which is otherwise employed here (i. 106; iii. 65; acc. ii. 25). <sup>b</sup> Op. above, ii. 25. <sup>c</sup> Cp. Nirukta viii. 2: *balena mathyamāno jāyate*.

B 63. They call the oblations wealth (*dravina*)<sup>a</sup>, because it is produced from the oblation; now the sacrificers (*ṛtvij*) are givers of them<sup>b</sup> (oblations); hence they themselves are wealth-givers (*dravino-da*)<sup>c</sup>.

द्रविष्णं m<sup>1</sup>bfk, द्रविष्णां r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—हविषो r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हविषो b, हर्षस्तो fk, हर्यस्तो m<sup>1</sup>.—ततः स्तथम् m<sup>1</sup>b, ततः स्तथम् rfk.

<sup>a</sup> Cp. ii. 25 and Nirukta viii. 1. <sup>b</sup> Op. Nirukta viii. 2: *ṛtvijo 'tra dravipodasa ucyante havipo dātārah*. <sup>c</sup> The plural of *dravipoda* occurs in RV. i. 53. 1. Yāska uses the form *dravipodas* only.

B 64. Or he (Agni) is (called) Drāvinodasa because he appears (connected) with them (*eṣām*) from (such expressions as) 'the son of the seers'<sup>a</sup>, (and) 'O child of strength'<sup>b</sup>; or because he was produced from the middle<sup>c</sup> (Agni).

ऋषीणां पुत्रं br (Nirukta viii. 2), ऋषीपुत्रं fk, ऋषिपुत्रं m<sup>1</sup>.—इति खेषां m<sup>1</sup>.—सहस्रो यथो m<sup>1</sup>fk, सहस्रो यमो b, सहस्रोपहो r.—यतो यज्ञे r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, यते यज्ञे m<sup>1</sup>bfk.—द्राविष्णोदसः: fr<sup>5</sup>, द्रविष्णोदसः: m<sup>1</sup>bkr<sup>2</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Nirukta viii. 2: *yatho etad: agnīn drāvinodasam āha iti: ṛtvijo 'tra dravipodasaḥ . . . te cainān janayanti, ṛṣīnān putro adhīrāja eṣa' ity api nīgamo bhavati*. Op. Roth, Erläuterungen, p. 116, note<sup>2</sup>. The words *ṛṣīnān putraḥ* occur in VS. v. 4. <sup>b</sup> Agni is often addressed in the RV. as 'sahaso yaho,' i. 26. 10 &c. Cp. Nirukta viii. 2: *balena mathyamāno jāyate, tasmād enam āha sahasas putraṇ, sahasaḥ sūnūṇ, sahaso yahum*. The expression *sahaso yaho* is used in explanation of *ṛṣīnān putraḥ*, as the priests produce Agni by means of strength (see above, 62). <sup>c</sup> That is, he is Drāvinodasa as derived from Dravipodas; cp. Nirukta viii. 2: *athāpy agnīn drāvinodasam āha: eṣa punar etasmāj jāyate*.

A 65. It is this (terrestrial) Agni who is wealth-giver (*dravipoda*); it is then<sup>a</sup> that he is called 'Dravipodas': it is only in (hymns) addressed to Agni that mention of Dravipodas appears<sup>b</sup>.

द्रविष्णोदापिर् hdm<sup>1</sup>r.—आभेयेष्व दृश्मने hr<sup>3</sup>m, अवदृश्मेत r.—प्रवादा द्रविष्णो-दसः: hdm<sup>1</sup>m<sup>3</sup>m<sup>3</sup>, प्रवादा द्रविष्णो r (Nirukta viii. 2: प्रवादा द्राविष्णोदसाः).—This śloka (65) is found in A MSS. only, hdm<sup>3</sup>r (presumably r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>). The *varga* would therefore

have only three and a half ślokas in them. As the *varga* without 65 would have the normal number of five ślokas, and 65<sup>ab</sup> is very tautological immediately after 62<sup>ab</sup>, it is probably a later addition. This śloka follows the Nirukta even more closely than the preceding five lines in B do.

\* That is, when he is terrestrial.      <sup>b</sup> Cp. Nirukta viii. 2: *ayam evāgnir dravipodā*  
*iti sākēpūśir: āgneyeṣv eva ki sūklesu dravipodasāḥ pravādā bhavanti.*

66. Here (the hymn) which follows that of nine stanzas<sup>a</sup> to Indra (i. 16) is addressed to Indra-Varuṇa (i. 17). The one next to it is 'The Soma-presser' (*somānam*: i. 18): Brahmanaspati is praised

नवकस्त्रह hm<sup>1</sup>r, नवकस्त्रा स्ता b, नवकस्त्रा द्वा r<sup>5</sup>r<sup>7</sup>, नवकस्त्र स्तो f, नवकस्त्रा k.—  
तस्मोत्तरं च hm<sup>1</sup>, नरं तु r, नरे च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, नरेति b, नरं ति fk.—The end of the *varga* is here marked by 93 in bfm<sup>1</sup>, not in hdm<sup>3</sup>m<sup>3</sup>. The omission of the figure in A here, just where the *varga* would have the abnormal number of three and a half ślokas, is striking, especially as the ends of the preceding *varga* (12) and of 15 (which contain the normal number) are indicated (cp. note on 71).

\* The reading of B gives the pratika of i. 16 (*ā tvā*).

#### 14. Deities of RV. i. 18. Eight names of Prajāpati.

67. in the first five stanzas; in (the next) three (6-8) Sadasaspati; and in the last stanza (9) Narāśamsa; Soma-Indra are incidentally praised (*nipātita*)

68. in the fourth; Soma and Indra, and Dakṣinā as well (*adhikā*), in the fifth.

On occasion the relationships (*sambandhāḥ*) of sphere and world<sup>a</sup> are proclaimed by the seer.

दद्विष्णाधिका hdm, दद्विष्णा तथा r<sup>1</sup>r<sup>4</sup>, दद्विष्णा सह bfr.—संवस्त्रा hdm, न्धाः r.—  
सानवोकथोः hmr, लोकसानवोः bfr.

\* That is, deities are occasionally mentioned together because they are related in sphere (*sthāna*) or world (*loka*) as either terrestrial, or atmospheric, or celestial.

69. Thus (a name) of Prajāpati (*prājāpatyam*) might be (meant for) Indra<sup>a</sup>: on this principle (*iti*) two names of his<sup>b</sup> are mentioned here. There are six others as well; Prajāpati is the first of them.

प्रावापत्वं hmr, प्रावापत्वां b, प्रावापत्वां fk.—तथेष्व खादिति hdm, तथेष्वः खादिति r, तथा पश्चानि bfk.—६९<sup>a</sup><sup>b</sup> reads thus in r<sup>5</sup>r<sup>7</sup>: यानि तथेष्व नामानि प्रावापत्वानि तानि तु.—कथिते द्वे च षट् चावान् hmr, कथिते ह षष्ठारा b, कथिते ह षष्ठावा fk, कथितानीह षष्ठानि r<sup>5</sup>r<sup>7</sup>.—एषां चावा hdm, एषां चावाः r, तेषां लावः r<sup>5</sup>r<sup>7</sup>k, तेषां लाव f.

<sup>a</sup> For four of the eight names here stated to belong to Prajāpati, viz. Brahmanaspati, Vācaspati, Ka, Prajāpati, occur in the list of deities belonging to Indra's sphere in Naighaṇṭuka v. 4. <sup>b</sup> That is, Brahmanaspati in 66, and Sadasaspati in 67.

70. The remaining names I will next state (B) :—Satpati<sup>a</sup>, Ka, Kāma, and Sadasaspati;

७०<sup>ab</sup> is wanting in A (hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) and m<sup>1</sup>; it seems almost necessary as a transition from ६९<sup>cd</sup> to ७०<sup>cd</sup>, and without it the *varga* has only four and a half *ślokas*.—सप्तिः hdm<sup>1</sup>b, सप्तिः r, सप्ति fk.—कस्त्र hmr<sup>1</sup>rb, कस्त्र fk.

<sup>a</sup> Satpati does not occur in the Naighaṇṭuka; in the RV. it is predominantly an epithet of Indra (cp. above, 69). Six of these names of Prajāpati end in *patti*.

71. Ilaspati, Vācaspati, then Brahmanaspati: the third<sup>a</sup> and the last<sup>b</sup> (belong) to a hymn<sup>c</sup>, as well as the first<sup>d</sup> and the fifth<sup>e</sup>;

इक्षस्तिर् m<sup>1</sup>, इक्षस्ति h, इक्षस्ति b, इक्षस्तिर् fr, इक्षस्तिर् r.—तत्कु hmr<sup>1</sup>, तुत्कु b, तुत्कु r<sup>2</sup>r<sup>6</sup>, तुत्कु fk.—तुतीयाने तु hmr<sup>1</sup>, तुतीयमे च b, तुतीयते च f.—प्रथमं bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, चतुर्थं hmr<sup>1</sup>r.—The end of the *varga* is here marked by ७१ in fbdm<sup>2</sup>, not in m<sup>1</sup>k.

<sup>a</sup> That is, Ka. The BD. mentions one stanza only (i. 24. 1) as addressed to Ka.

<sup>b</sup> That is, Brahmanaspati, to whom (or Brhaspati) several hymns are addressed. <sup>c</sup> The

genitive *sūktasya* must be used vaguely to express 'belonging to a hymn or part of a hymn,' not as the equivalent of *sūktabhāj*; for no hymn as a whole is attributed to either Ka or Sadasaspati. <sup>d</sup> That is, Prajāpati, to whom x. 121 is addressed. The reading of A, *caturtham*, must be wrong, as neither a hymn nor a stanza is addressed to Kāma in the Rg-veda. It was probably caused by a slip for *prathamam*, as the ordinal is preceded by *trtiya*, and immediately followed by *pañcamam*. <sup>e</sup> That is, Sadasaspati, to

whom the three stanzas mentioned above (67), viz. i. 18. 6-8, are addressed.

### 15. Prajāpati's names (continued). Deities of RV. i. 19.

72, 73. but under the four other (names) neither a hymn nor a stanza belongs to (aśnute)<sup>a</sup> him.

Now certain people (ete)<sup>b</sup> desirous of a correct view in devotion, say that all the names of all the deities (belong) to Prajāpati<sup>c</sup>.

With regard to that (others) say, this should not be so; for he is traditionally held (*smṛta*) to be (the owner) of eight (only);

72. स्वेच्छं  $m^1r^1r^4r^6$ , स्वेच्छं *hd*, तत्त्वं *bfkr*.—ज सूर्तं नाम् *r*, ज सूर्तं नाम् *bfk*, सूर्तं नामि  
स्वं *r^1r^4r^6*, सूर्तं नामाम् *hdr^3m^1m^3m^3*.—ज्ञानुं *bfkr*, ज्ञानो *hdr^1r^3r^4r^6m^1m^2m^3*.—०ज्ञाने  
*bfkr*, ०ज्ञाने *hr^3r^1r^4r^6*, ०ज्ञाने *m^1m^2m^3*. This points to ज सूर्तं नाम्नुगच्छति as the original  
reading of B, and सूर्तं ज नाम्नुगच्छति as that of A (but in the latter case स्वेच्छ, not  
स्वेच्छं, must have been read).—देवतानां  $m^1b_r$ , देवानां च *hd*, देवानां तु *k*, देवानां *f* (no तु).

73. तदाऽऽर् *bfm^1r*, तदाह *hd*.—एव *hdr^3bfkr^3r^6*, एव  $m^1r$ .

<sup>a</sup> Used in the sense of *bhajate*. The reading of B would mean, no hymn or stanza  
is mentioned with reference to him (*tatra*). <sup>b</sup> *Ete* (all MSS.) is used demonstratively  
with reference to the following word, 'these people, viz. those who &c.': in sense it is  
practically = *eke*. <sup>c</sup> Because he is the source of all; cp. above, i. 62.

74. and by these (names) only are sacrifices and oblations  
offered (*kalpyante*) to him.

Now together with the Maruts, who belong to the middle  
sphere, this terrestrial Agni

तेरिव चास्त्र *hm^1r*, तेरिवास्त्र प्र० *bfkr^2r^6r^7*.—क्षस्यक्षि  $m^1rbfkr^2r^6r^7$ , क्षस्यक्षि *hd*.—  
०क्षानिरथम् *hm^1r^3r^4r^6*, ०क्षानिः परम् *bfkr*.

75. is here praised with the hymn of nine stanzas 'To this'  
(*prati tyam*: i. 19). But by reason of the association with the  
Maruts in this hymn addressed to Agni and the Maruts,

जषकेनेह  $m^1bkr$ , जषेनेह *f*, जषेनेह *hd*, जषेनेह *r^5r^7*.—साहर्ष्यात् *hm^1r*, ०पर्ष्यादा *bfkr^6*.

76. Yāska <sup>a</sup> thinks the middle Agni, and not the terrestrial  
one, (is meant). But it can only be this terrestrial (Agni), for  
such is (here) evidently (his) character <sup>b</sup> (*rūpa*).

मध्यमं देव *m^1*, माध्यमं देव *hdr*, मध्यमं स्वेच्छ *b*, मध्यमं लिवं *r^2r^6r^7*, मध्यं स्वेच्छ *fk*.—  
पार्थिवस्वेच्छ *hm^1r*, पार्थिवस्वेच्छ *br^6r^7*, पार्थिवे देव *f*, पार्थिवे देव *k*.—The end of the  
varya is here marked by १४ in *hdm^9m^3bfk*.

<sup>a</sup> In commenting on the first stanza of i. 19, he remarks (Nirukta x. 36): *kam anyam*  
*madhyamād evam avakṣyat?* <sup>b</sup> The last pāda recurs three times (v. 87<sup>b</sup>; vi. 94<sup>b</sup>; viii.  
62<sup>b</sup>), where I have printed *tathārūpam* as a possessive compound in agreement with *sūktam*.  
Here, however, it seems better to take *tathā rūpam* as two words, and explain: 'for his  
(Agni's) character appears here as such.'

## 16. How to ascertain the deity of a stanza, &amp;c.

77. Such (a prayer) as 'Thou art invoked to drink'<sup>a</sup> is not (applicable) in (the case of) the lightning (Agni): so (the invocation) must belong to the designation of the respective deity <sup>b</sup>.

द्वयसे पीतये वेति  $hm^1fk$ , मूर्यसे वीतये वेति  $r$ , उव्यसे तीतये वेतह्  $r^1r^4r^6$ .—वेतुति न तद्विहि हि  $hm^1r$ , वेतुति नेत्रतस्त्विह  $r^3r^5$ , वेतुति नेत्रतस्त्विह  $fk$ .—अथ खाद्  $hm^1r$ , अतचिद्  $r^5r^7$ , अतचिद्  $fk$ .—पृष्ठव् पृष्ठव्  $hm^1r$ , सुती सुती  $fk r^3r^5r^7$ .—The whole of *varga* 16 (77-82) is omitted in b.

<sup>a</sup> The words *hūyase pītaye* *ea* are intended to represent the actual words of the text in i. 19. 1<sup>b</sup>: *gopithāya pra hūyase*. <sup>b</sup> That is, we must go by the name of the deity, and therefore here take Agni to be terrestrial, and the Maruts atmospheric.

78. How is one to know the divinity<sup>a</sup> of a stanza, of a hemistich, of a verse? As in the Nivid to Savitr<sup>b</sup> the activity (of the god) is praised by the (statement of his) activity<sup>c</sup>,

ज्ञायेत्  $fr^3r^5r^7$ , ज्ञायति  $k$ , ज्ञायेत्  $hm^1r$ .—जर्म जर्मणा  $hm^1rfk$ , सूर्यजर्मणा  $r^5r^7$ .

<sup>a</sup> The doubt as to which Agni is meant (75, 76) brings our author to the question, how is one to be sure of the deity in stanzas or parts of stanzas, as compared with the deity of a whole hymn (above, 53)? This he answers by saying that mention of the activity (*karma*) peculiar to a god implies praise of that god. Three of the examples of this given in 78-80 have already been mentioned in 50, 51. <sup>b</sup> RV. i. 24. 3: 'To thee, O god Savitr, the disposer of boons, ever helping, we come for our share'; see AB. v. 17. 7: *abhi tvā deva savitar iti sāvitram*. <sup>c</sup> See above, iii. 50.

79. (as in) 'The milking cow, the carrying ox, the swift courser, the industrious (woman)'<sup>a</sup>, and as (in the stanzas) 'May Mitra be gracious to us' (*sām no mitrah*: i. 90, 9), 'May Varuna be our protector' (*Varunah prāvitā bhuvat*: i. 23. 6)<sup>b</sup>,

दोग्नी वेशुवीडानङ्गात् आशुः  $hm^1r$ , दिग्धनवात् जादानासुप  $fk$ .—सप्तिः पुरंधिया  $hm^1f$ , सप्तिपुरं धियाः  $r$ , सप्तितद्य च  $r^1r^4r^6$ .—शत्रोमित्रीया  $hm^1r^1r^4r^6$ , वर्णोमित्रीया  $fk$ , वर्णोमित्रीया  $r$ .

<sup>a</sup> This line is quoted from VS. xxii. 22, the last two words *purāndhīr yosā* being changed, owing to the exigency of metre, to *purāndhīyā*. It has already been alluded to in iii. 50. <sup>b</sup> That is, in these two stanzas Mitra and Varuna are practically praised as 'gracious' and 'protector' respectively.

80. (and) 'Hither with these, O Agni' (*aibhir agne* : i. 14. 1)<sup>a</sup>—in such cases (*tatra*) the deities have to be carefully observed in accordance with the general purport (*prāyena*) of the hymn.

Connected with words (*sabda*) containing two or more members (*pada*)<sup>b</sup>, there are two deities or many deities<sup>c</sup>.

परीष्वास्त्र देवताः m<sup>1</sup>, परीष्वास्त्र देवताः hdr<sup>3</sup>, परीष्वं तत्र देवताः r, परोष्वास्त्र संखातः r<sup>6</sup>r<sup>7</sup>, परीष्वसूपसंखातः fk.—द्विदेवत्तदेवतम् hm<sup>1</sup>fk, स्त्रिदेवत्तदेवतम् r.

<sup>a</sup> Already referred to above (iii. 51) in this connexion. <sup>b</sup> That is, Devatā-  
dvandas imply the praise of two or more gods. <sup>c</sup> *Dvidāvata-bakudaivatam* seems to  
be an abbreviated compound, for *dvidāvata-bakudaivatam*.

81. A divinity not associated in praise<sup>a</sup> (*asamstuta*) is (to be regarded) as though associated in praise if indicated anywhere<sup>b</sup>.

Where in a formula, addressed to two divinities a deity is spoken of in the singular (*ekavat*),

संस्तुतवत् hdr, संस्तुतं यत् f, संस्तुतस्त्रात् k (cp. the v. r. in iii. 48).—द्विदेवते hd, द्विदेवतं m<sup>1</sup>, द्विदेवते rfk.—31<sup>a,b</sup> is possibly an early interpolation, as it is almost identical with 48<sup>a,b</sup>, as it is unconnected in construction with the preceding or the following line, and as with it the *varga* has six and a half ślokas.

<sup>a</sup> I take the *sam* to be significant here (which it does not seem to be in iii. 48) owing to the mention of dual divinities in the preceding line. <sup>b</sup> That is, if association with a deity who is clearly praised may be gathered from the context (cp. iii. 49 and i. 119). An instance of this would be the last stanza of i. 154, where Viṣṇu only is praised, but the dual *vām* occurs. Here it may be gathered that Indra is associated with Viṣṇu, as the two are invoked together in i. 155. 1-3.

82. one should know that to contain separate praise (*vibhakta-stuti*)<sup>a</sup>; also that in which, when there are many (divinities), a deity is (spoken of) singly (*a-bahuvat*)<sup>b</sup>.

In benedictions (*āśīrvādeśu*), in (enumerations of) technical names (*saṃjñāśu*), in leading ritual forms (*karma-samsthāśu*), many deities are in the plural (*bahuvat*) where two-membered (deities : *dvipade*) are associated in praise<sup>c</sup>.

विभक्तः hr fk (cp. v. r. in iii. 41; Nirukta vii. 8 has विभक्तिः).—वत्तदेवत्तदेवत् hm<sup>1</sup>r, वत्तदेवत्तदेवत् r<sup>6</sup>r<sup>7</sup>, वत्तदेवत्तदेवत् fk.—यत् fkr<sup>5</sup>r<sup>7</sup>, तत् hm<sup>1</sup>r.—संज्ञासु hdm<sup>1</sup>, शासु r, शोसु f, श्वेतु k.—शासु hm<sup>1</sup>fr, शासु k.—हि hm<sup>1</sup>fk, हि r<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.—वत्तदेवत् hdr,

वडवस्त्रम्<sup>1</sup>, वडवाप्तं फू, वडवास्त्रं  $r^2r^5r^7$ .—हिपदे यच संसुते  $hr^3m^1r^1r^4r^6$ , हिपदौ यच संसुतौ र, हिपदे यच संसुतौ फू.—82<sup>ab</sup> is identical with v. 93<sup>ab</sup>.—83 is repeated in  $m^1$  after 154.—The end of the *varga* is here marked by 96 in  $hdm^1$  फू.

<sup>a</sup> See the definition of *vibhakta-stuti* above, iii. 41. <sup>b</sup> I take *bahuṣu* to be parallel to *dotidavate*, and *abahuṣat* to *ekavat*. <sup>c</sup> The general meaning of the last two lines appears to be that under these conditions many deities are not treated in the singular, and therefore it is in this case not *vibhakta-stuti*. I do not, however, understand the limitations stated in 82<sup>ab</sup>. That line may also be an early interpolation as it recurs at v. 93.

### 17. Story of the R̥bhus and Tvaṣṭṛ.

83. In former times<sup>a</sup> there were three sons of Sudhanvan, son of Aṅgiras, (viz.) R̥bhu, Vibhvan, and Vāja<sup>b</sup>; and they became pupils of Tvaṣṭṛ.

The reading of 83<sup>ab</sup> in the text is that of  $hm^1$  र, आससुधन्वनः पुषास्त्रय अङ्गिरसस्त्र ये  $r^4r^5r^7$ , आस सौधन्वनः पुषास्त्रय आङ्गिरसस्त्र ये फू, अयस्तुयधन्वन्वास्त्रयसीमिरसस्त्र ये ब.—वावस्त्र  $hm^1$  र, वायुस्त्र बफूर<sup>2</sup>.—तद्वुष्ट तेऽमवन्  $hr^3m^1bfkr^3r^5r^7$ , ते तद्वुरेव च र.

<sup>a</sup> The following story about the R̥bhus making the cup of Tvaṣṭṛ into four is related as an introduction to the R̥bhu hymn i. 20. <sup>b</sup> Cp. Nirukta xi. 16 (on RV. i. 110. 4): *r̥bhu vibhvā vāja iti sudhanvana āṅgirasasya trayah putrā babbūvuh*.

84. Tvaṣṭṛ instructed them in every art of which he was a master (*tvāṣṭra*). The All-gods, who were thoroughly versed in the arts (*pariniṣṭhita-karman*), challenged them<sup>a</sup>.

<sup>a</sup> That is, to show their skill in the arts they had acquired.

85. They then made for all (the gods) vehicles and weapons.  
B They made the nectar-yielding cow—the draught of immortality (*amṛta*) is called nectar (*sabar*)—

ते ततस्त्रुतं  $hm^1$  र, त ततुष्टुतं ब, ततस्त्रुतस्त्रुतस्त्रुतं फू, ततस्त्रुतस्त्रुते तद्वुष्ट  $r^5r^7$ .—तु  $hdm^1$ , च बफूर.—85<sup>ab</sup> comes after 89<sup>ab</sup> in र.—धेनुं सवर्द्धयां  $m^1$  र (सवर्द्धं and सर्वं र), धेनुं सर्वदयां फू, धेनुं सवर्द्धयां ब.—चमतं (शवरु) बफू, (०कुः) सूतिः  $m^1$ .—85<sup>cd</sup>—89<sup>ab</sup> in  $Bm^1$  only.

B 86. of Br̥haspati; then for the Aśvins a divine car with three seats, and for Indra his two bay steeds; also what (they did) through Agni who had been dispatched (to them) by the gods<sup>a</sup>.

वृहस्पतिरवाचिभ्यां m<sup>1</sup>, वृहस्पतयेऽशिभ्यां br, वृहस्पति शिभ्यां f, वृहस्पिभ्यां k.—  
चिवस्तुरम् r, चिवंभृतम् fk, चृष्टंभृतम् b, सवंभृतम् m<sup>1</sup>.—रक्षाय च हरी br, च रंद्राय  
हरी m<sup>1</sup>, रक्षाय हरि fk.—देवप्रहितेनां bfkr, देहप्रहितेनां m<sup>1</sup>.

\* That is, the four cups which they made out of Tvaṣṭṛ's one, at the command of the gods who sent Agni as their messenger (see RV. i. 161. 1-3).

B 87. When he had said 'One cup (make into four': RV. i. 161. 2), and when they had conversed in heaven (with the stanza), 'The eldest said' (iv. 33. 5)<sup>a</sup>, they fashioned the (four) cups as had been said, gladdened by him<sup>b</sup>.

एकं चमसमित्युते b, एकं च सममित्युते kr, एवं च समं f, एवं चमीभिरित्युते m<sup>1</sup>.—  
च्छेष्ट आहोत्यो दिवि m<sup>1</sup>, च्छेष्ट आहोत्यो दिवि b, च्छेष्ट आहोत्यो दिवि f, च्छेष्ट आवि-  
त्याह च r.—चत्का m<sup>1</sup>fr, चत्का k, चत्का b.—तेज m<sup>1</sup>, तत्र r, त b, त — fk.—The  
end of the *varga* is here marked by १७ in m<sup>1</sup>f, by १६ in b (because the sixteenth *varga*  
is omitted).

\* Where the eldest Rbhu recommends the making of two, the second, of three, and the youngest, of four.      b That is, by the promise of making them participate in sacrifice with the gods (RV. i. 161. 2).

#### 18. Deities of RV. i. 20-22.

B 88. And Tvaṣṭṛ, and Savitṛ, (and) the god of gods, Prajāpati, summoning all the gods, bestowed immortality (on the Rbhūs)<sup>a</sup>.

ैव bfk, ैव r.—देवदेवः m<sup>1</sup>b, देवदेव kfr.—०मन्त्य चामूः m<sup>1</sup>, ०मन्त्य मूः fk,  
०मन्त्यामूः b, ०मन्त्य चामूः r.

<sup>a</sup> Cp. RV. iv. 33. 3, 4, and see my 'Vedic Mythology,' pp. 132, 133.

B 89. There appears (in the RV.) praise of them in the plural (*bahuvat*) with the name of the first and the last<sup>a</sup>.

In the third pressing (*savana*) a share is prescribed for them (*tesām*)<sup>b</sup> with those (All-gods)<sup>c</sup>.

आवाक्षयोर् bfk, आवाक्षयो r, आवाक्षयोर् m<sup>1</sup>.—वज्ञवत्सुवः f, वज्ञवक्षवः r, वज्ञ-  
वत्सुतः b, वह्य चुताः m<sup>1</sup> (cp. Nirukta xi. 16: वज्ञवत्सिगमाः).

\* That is, these three deities are mentioned either as *r̥bhavaḥ* or *vājāḥ*, but not in the plural form of Vibhvan; cp. Nirukta xi. 16: *tesām̄ prathamottamābhyām̄ bahuvat*  
*saījāmā bhavanti, na madhyamena*. Roth, in his Erläuterungen, p. 148, seems to have  
mistaken the force of *bahuvat* when he translates: 'es gibt viele Textstellen, wo der erste

und letzte derselben genannt sind, nicht so der mittlere.' Yāska goes on to say: 'thus there are many (*bahūn*) hymns in the ten books (of the RV.) with the plural (*bahuvacanena*) of R̥bhu and praise in connexion (*sāṃstava*) with the cup (*camasa*).'<sup>a</sup> The remark made in my 'Vedic Mythology' that 'the plural of each of their names may designate the triad' is somewhat misleading, as the plural of the forms *vibhu* or *vibhū* only, not *vibhūn*, is used. <sup>b</sup> Cp. RV. i. 20. 8: *abhajanā bhāgāṇ devēṣu yajñisyaṁ*; also AB. iii. 30 regarding their share in the evening libation; see Sāyaṇa on RV. i. 20. 8; 'Vedic Mythology,' p. 132, l. 16. <sup>c</sup> The word *taiḥ* would refer to *śarvān devān* (= *śivān devān*) in B (88<sup>c</sup>), but to *viśveṣām* (85<sup>a</sup>) in A, as 85<sup>ad</sup>-89<sup>ab</sup> are omitted in the latter.

90. And Indra drank Soma with them<sup>a</sup> (the R̥bhus) at that pressing. Now this hymn (beginning) 'This' (*ayam*: i. 20), which follows<sup>a</sup> and consists of eight stanzas, is their praise.

सवने सह m<sup>1</sup>fkr, सवने: सह hd.—इदं सूतं hm<sup>1</sup>bfk, इदृसूतं r.—स्वयम् hr<sup>3</sup>m<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्वयम् bfkr.—स्वष्टकं hr<sup>8</sup>m<sup>1</sup>br<sup>5</sup>r<sup>7</sup>, स्वष्टकं f, स्वष्टकं k, स्वार्थं r.

<sup>a</sup> That is, which follows the one last mentioned (i. 19) in 75 (*sūktena navakena 'prati tyam'*).

91. (In) 'Here' (*iha*: i. 21) the two gods Indra-Agni are praised. The beginning of the third<sup>a</sup> (hymn praises) the Aśvins; and then the next four (stanzas) 'The golden-handed' (*hiranya-pāṇīm*: i. 22. 5-8) are addressed to Savitr.

‘द्विरस्त्रिणी hm<sup>1</sup>r, ‘द्वितोऽस्त्रिणी fk br<sup>6</sup>r<sup>7</sup>.—सावित्र्यस्तस्तस्ताप्यतोत्तराः hm<sup>1</sup>r<sup>8</sup>, सावित्र्यस्तस्तोत्पत्त उत्तराः r<sup>5</sup>r<sup>7</sup>, सावित्री तिस्तस्ताप्यत उत्तराः br, [सा]वित्रीस्त्रिस-ताप्यत उत्तराः fk. The Sarvāṇukramāṇī has both सावित्रीः and उत्तराः; cp. Śadguru-śīsya.

<sup>a</sup> That is, i. 22, the third hymn mentioned after the digression (iii. 78-89), the first being i. 20.

92. One<sup>a</sup> (9) is (addressed) to Agni, but two (10, 11) to the Goddesses; in the twelfth (stanza) the wives of the gods, Indrāṇī and Varuṇāṇī and Agnāyī, are praised separately.

एकायैदै तु देवीणां hdm<sup>1</sup>, एकायैदै तु देवाणां r, एकायैदै च देवीणां r<sup>6</sup>r<sup>7</sup>, एकापि द्वे च देवीणां b, एकाद्ये देवदेवाणां fk. There is this marginal note in h: *mantra-kīga-viruddham etat*, that is, this statement contradicts the evidence of the text. The order of the words so as to give the correct sense should be चर्पैदै देवीणामेका. The Sarvāṇukramāṇī has आपैदै द्वे देवीणामेका.—सादृशां b, सादृशां fk, सादृशो hdm<sup>1</sup>r.—चपाद्यी

$r^2r^5r^7$ , च चापीयी  $h$   $dr$ , चापीयी  $m^1$ , चापायी  $sk$ , चापायां  $b$  (the last four contract the initial vowel with the च at the end of the preceding  $pāda$ ).—च पृष्ठकृ  $hm^1r$ , ताः पृष्ठकृ  $br^2r^5r^7$ .—The end of the *varga* is here marked by ९८ in  $bf$ , not in  $hm^1m^2m^3dk$ .

<sup>a</sup> We have to choose here between an actual mistake in the text (which ought to state that ९, १० are addressed to Agni, and ११ to the Goddesses) and a misleading transposition of the words from their natural order on account of the metre. As a similar case has already occurred in ii. १३<sup>a</sup>, the latter is perhaps the more probable assumption.

19. RV. i. 22 (continued). RV. i. 23: Pūṣan Āghṛṇi.

93. And two (stanzas, १३, १४, praise) Heaven and Earth; the stanza 'Soft' (*syonā*: १५) should be held to be addressed to Earth. The (stanza) 'From thence' (*atah*: १६) is (addressed) optionally (*vd*) to the gods; the rest of the hymn (१७-२१)<sup>a</sup> is addressed to Viṣṇu.

दे च चात्  $h$   $dr$ , मही दे  $b$ , मही  $f$ .—खोगेत्यूक्  $b$ , खोगेत्यूक्  $m^1$ , खोगेत्यूक्  $f$ , खोगेत्  $b$ , खोगादिस्  $r$ .—पार्विवी शूता  $hfr^5$ , पुर्विवी शूताः  $b$ , सिव पार्विवी  $r$ .—देवानां वात इत्येषा  $hrbfk$ , चतो देषा इति देषी  $r^1r^4r^6$ .

<sup>a</sup> Owing to the *vd*, १६ is also optionally addressed to Viṣṇu.

94. To Vāyu (belongs) 'Mighty' (*tivrāh*: i. 23. १); for the two, Indra-Vāyu, there is a couplet (२, ३); after that there is a triplet to Mitra-Varuṇa (४-६), also (one) for Indra accompanied by the Maruts (७-९);

दात्यां  $hr^1r^3r^4$ , तात्यां  $bfr^3r^6$ .—परम्  $h$   $dr$ , परः  $bfk$ .—तुषी  $r^3r^5r^7$ , तिषी  $hb$   $fk$ , तुषी  $r$ .

95. (then) a triplet for the All-gods (१०-१२) and a triplet for Pūṣan Āghṛṇi (१३-१५).

B (He is thus named,) for there is attached (*ā-sakta*) to his ear a *ghṛṇi*: a skin full of curds <sup>a</sup>.

तुषी  $r^3r^4r^6m^1r^6$ , तिषी  $hb$   $fk$ .—आचुषये तुषः  $r$ , आचुषयेति च  $bfkr^3$ , आचुषिति-  
तुषः  $hm^1r^3$ .—आसत्तो  $b$ , चसत्तो  $m^1fr$ , चसत्तो  $k$ .—दश  $f$ , दशः  $r$ , दण्डा  $b$ .—पूर्णे  
हृती रथे  $sk$ , पूर्णे हृती रथे  $b$ , पूर्णे हृती रथे  $r$ , पूर्णे हृतः रथे  $r^5r^7$ .—The four lines ९५<sup>cd</sup>  
to ९७<sup>ab</sup> are wanting in A.

<sup>a</sup> *Agṛṇi* is explained by Yāska, Nirukta v. ९, simply as *āgata-hṛṇi*, the meaning of *hṛṇi* not being stated.

B 96. Therefore (*tat*) he is praised as Ā-ghṛṇi; hence he is lauded (*ribhyate*) by singers (*kīrī*) <sup>a</sup>. For as their skin (*dṛti*) is full of mead, the suppliant (*arthin*) also approaches the Aśvins (in the same way) <sup>b</sup>.

आधृष्यिस् m<sup>1</sup>fk, आधृष्येस् b, आधृष्यिस् r.—तस्यतः m<sup>1</sup>, तस्युषः fk b, तस्यतः r.—कीरिमी  
रिभ्यते m<sup>1</sup>, गीरिमी रिभ्यते fr<sup>2</sup>b, गीरिमी रिभ्यते k, स गोमि रिभ्यते r.—ततः m<sup>1</sup>bfkr<sup>2</sup>,  
यतः r.—पूर्णो r, पूर्णः fk, पूर्ण b.—हृतिर् r, हृतिम् fm<sup>1</sup>, हृतीम् b, हृतिम् kr<sup>2</sup>.—अर्थैति  
m<sup>1</sup>, अर्थैति fkr<sup>2</sup>, आर्थाति b, अर्थैति r.

<sup>a</sup> *Kīrī*, being a Vedic word otherwise found exclusively in the RV., has been corrupted in all the MSS. but m<sup>1</sup>. It is one of the *stotrnāmāni* in Naighaṇṭuka iii. 16. The verb is also otherwise limited to Vedic texts; cp. RV. vii. 76. 7: *uṣā ribhyate vasiṭ̄haḥ*. Op. Geldner, *Vedische Studien*, iii. p. 176. <sup>b</sup> That is, Pūṣan, having a skin (*ghṛṇi* = *dṛti*) filled with curds on his car, is prayed to as the Aśvins are who have a skin (*dṛti*) filled with mead on their car.

B 97. The skin itself appears in (the passage) 'Refresh the track with mead'<sup>a</sup> (*ā vartanīm madhunā*: iv. 45, 3<sup>o</sup>).

Seven and a half (stanzas) are to be known as (belonging) to the Waters (16-23<sup>ab</sup>); the last in addition to the (preceding) half (23<sup>ad</sup>, 24) has Agni as its deity.

आ वर्तनीं bfr, आ वर्तनीं m<sup>1</sup>, आ वर्तनीं k.—हृतेरिव m<sup>1</sup>fk, हृतेरिव b.—अर्थाद्वा-  
व्यां bfrkr<sup>2</sup>r<sup>3</sup>, अर्थाद्व्यां hr<sup>3</sup> (अर्थाद्व्यां Sarvānukramanī). I have here assumed a corruption by the transposition of *i* and *e* in हृतेरिव for हृतेरेव (cp. R, note <sup>6</sup>), as the former reading seems to make no possible sense.—The end of the *vṛgā* is here marked by १० in hd m<sup>1</sup>bfk. The numbering is thus resumed after the omission of १० and ११ in hd, where these three *vargas* (17-19) have an aggregate of nine ślokas only.

<sup>a</sup> That is, in the fourth pāda of x. 45. 3: *dṛtiṁ vahethe madhusmantam aśvinā*.

## 20. Deities of RV. i. 24-30.

98. But (in) 'Of whom now' (*kasya nūnam*: i. 24) the first (stanza) is addressed to Ka (1), there is (then) a stanza addressed to Agni (2), a triplet (next) to Savitr (3-5), 'Bestowed by the gods' (*bhaga-bhaktasya*: 5), being optionally (*vā*) addressed to Bhaga.

What follows (6-15), as well as (the next hymn) 'Whatever' (*yac cit*: i. 25), is addressed to Varuna.

कांवाद्यामिदी चक्षुः hdm<sup>1</sup>, कांवाद्या चापिच्छृङ् r, कांवाद्यामिच्छृङ् b, कांवाद्या समि  
च्छृङ् fk.—परं हि यस्त्वं hm<sup>1</sup>r<sup>3</sup>, परं यच्चित्त्वं b, परं लिङ्गं fk, परं यदिति r.

99. 'Do thou put on' (vasiṣvā hi: i. 26) are two (hymns) addressed to Agni (26, 27); but the stanza 'Thou that knowest lauds' (jarābodha: i. 27. 10) is to be recognized as (belonging) to the Middle Agni; the last (stanza) 'Obeisance' (namah: i. 27. 13) is addressed to the All-gods.

वैश्वदेव्युत्तमा नमः A, वैश्वदेव्युप्तमः b, वैश्वदेव्यगमनप्तमः f, वैश्वदेव्युत्तमोत्तमा r.

100. The following four (stanzas), 'Where' (yatra: i. 28. 1-4), are (in) praise of Indra and the Mortar, (so) think Yāska<sup>a</sup> and Kātthakya, but Bhāguri (thinks) of Indra (alone).

यचेति fkr<sup>5</sup>r<sup>7</sup>, यचिति b, यचेती० hm<sup>1</sup>, यास्त्वेत्रे० r.—०इदोषूखस्यो० hm<sup>1</sup>, वैश्वदेव्युत्तमो०  
वयोः r, सुसद्वोषूखस्या० b fkr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> There is no statement as to the deity of these four stanzas in the Nirukta. The Sarvānukramanī follows Bhāguri, as it makes no statement about these four stanzas (which means that Indra is the deity: asya sūktasya gnādeśa indro devatā, Śadguruśīya).

101. 'If indeed' (yac cid dhi: i. 28. 5)<sup>a</sup> are two (stanzas in praise) of the Mortar (5, 6), the two following (7, 8) are (in praise) of the Pestle also<sup>b</sup>; the last (stanza) lauds the skin used in pressing (adhiṣavāṇīya) or Soma<sup>c</sup>.

चर्माधिषवणीयं वा hdm (Śadguruśīya, Sāyana), चर्माधिषवणीयि० (वा ?) r<sup>5</sup>, दे० चर्म-  
ाधिषवणे० b, दे० चर्माधिषवणे० fk.—सोमं वाच्या प्रशंसति hm<sup>1</sup>r (Śadguruśīya, Sāyana),  
सोमोपाच्या प्रशंसति b, सोमपाच्या प्र० f.

<sup>a</sup> Yāska quotes this stanza (Nirukta ix. 21) as an example for Ulūkhala, but without commenting on it.

<sup>b</sup> According to a marginal note in h, fk has here the sense of ca: tu० cārthe०: tena colūkhala-samuccayā०: mantra-liṅga-saṃvādāt. The Sarvānukramanī has yac cid dhy asulukhalyau, pare (7, 8) mausalyau ca. <sup>c</sup> There is no reference to Soma in the Sarvānukramanī, where Prajāpater harīcandraśya gnyā carmapraśāyā vā. This is based on the combined statements of the Bṛhaddevatā (omitting Soma) and the Devatānukramanī: see Śadguruśīya (on i. 28), who remarks that the praise of Soma in this stanza is implied by AB. vii. 17. 1.—101<sup>ed</sup> is quoted by both Śadguruśīya and Sāyana on RV. i. 28.

102. 'What though, O True One' (yac cid dhi satya: i. 29) is addressed to Indra as well as the following (i. 30). After the

triplet 'Hither, O Aśvins' (*āśvinā*<sup>a</sup>: i. 30. 17-19), addressed to the Aśvins, the next (*uttara*) triplet 'Who of thee' (*kas te*: 20-22), addressed to Dawn, is the last (triplet).

सत्येत्यु० MSS. and r.—चास्विना तुचात् <sup>m<sup>1</sup></sup>, चास्विना तुचात् r, चास्विना तुचात् <sup>hfk</sup> b, चास्विनं तुचम् <sup>r<sup>5</sup></sup>.—चास्विनादुक्तरः hr, चास्विनेत्युत्तरं <sup>m<sup>1</sup></sup>, चास्विनेत्युत्तरं <sup>bfr<sup>5</sup> r<sup>7</sup></sup>, चास्विने तुत्तरं fk.—कस्य उषस्यस् hd, कस्य चीषस्यः <sup>r<sup>5</sup> r<sup>7</sup></sup>, कस्य चीषस्यस् b, कस्य चीषस्यस् fk, तत्त्वं उषस्यस् r. The Sarvāukramāṇī has the form उषस्य here: परी तुचावास्विनो-स्यौ.—The end of the *varga* is here marked by २० in <sup>m<sup>1</sup></sup> bfk.

<sup>b</sup> Confusion has been caused in the readings of the MSS. owing to the *pratīka* of the triplet being *āśvinau* and the triplet being described as 'addressed to the Aśvins,' *āśvina*. The exact *pratīka* *āśvinau* is here represented by *āśvinā*, which I have preferred to read before *त्रितीया*, as it is better that *त्रितीया* should be immediately preceded by its ablative.

## 21. Deities of RV. i. 31-40.

103. Being praised (with the stanza) 'For ever' (*śāśvat*: i. 30. 16), he (Indra)<sup>a</sup> rejoiced in mind gave to Śunahśepa (the seer) a celestial car all made of gold.

सर्वं hdr, सर्वं bfk.

<sup>a</sup> Indra being the deity of the hymn according to 102.

104. The (hymn) which (begins) 'Thou' (*tvam*: i. 31) is addressed to Agni; and (then come) two (32, 33) addressed to Indra. Then 'Even thrice' (*triś cid*: i. 34) is addressed to the Aśvins; 'Of Indra' (*indrasya*: i. 32) lauds the action (of Indra) without (any) statement of an object<sup>a</sup> (*artha-vāda*).

थत्वं hr<sup>3</sup> fkr<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, अत्तम् b, सूतम् r.—ऐत्रे च hr, ऐं एतद्वे दे b, ऐं एतद्वे द फ.—स्त्री र्धवादं hr b, स्त्री र्धवादं <sup>m<sup>1</sup></sup>, स्त्री र्धवादं fk.—द्रुक्षेति तु hr, द्रुक्षं न्वि b, द्रुक्षं न्वि fk.

<sup>a</sup> That is, the whole of RV. i. 32 is concerned with the myth of Indra's conflict with Vṛtra, containing no prayers addressed to the god. *Artha-vāda*, meaning 'expression of a want,' has already occurred above (53): *yasyāṇ* (*devatāyāṇ*) *vadatī artha-vādāṇ*.

105. (In) 'I invoke' (*hvayāmi*: i. 35) one verse (1<sup>a</sup>) is to Agni, the next (1<sup>b</sup>) is addressed to Mitra-Varuṇa, the third (1<sup>c</sup>) is (in) praise of Night, (while) the (whole) hymn is stated to be addressed to Savitr.

पादोऽपये r, पादो पयो b, पादो मेयो  $m^1$ , पाद पये b, पादे स्नाप fk.—तृतीयो राचिसंस्कावः hdr, तृतीये राचिसंस्कावः  $m^1$ , राचि सुता तृतीयेन b, राचिः सुता तृतीयेन r, राची सुता तृतीयः । च f.—सूक्तं साविष्म् hr, साविष्मं सूक्तं bfk.

106. These five hymns (31–35)<sup>a</sup> the sage, the son of Āngiras<sup>b</sup>, after he had seen them, sang, on gaining the position of Hiranya-stūpa and eternal friendship with Indra.

पश्यतानि hdm<sup>1</sup>, पश्यमाति bfkr.—हृष्टा hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हृष्टा r.—प्राय्य br, प्राय्यः bfkr<sup>5</sup>.

<sup>a</sup> Cp. Āśānukramaṇi i. 11.

<sup>b</sup> Loc. cit.: *āngirasaḥ sutah*.

107. 'Forth' (*pra* : i. 36) is addressed to Agni; the three (37–39) following this (beginning) 'Sporting' (*krīlam* : i. 37) are to the Maruts<sup>a</sup>. 'Stand up' (*ut tiṣṭha* : i. 40) is addressed to Brahmanaspati. 'Whom they protect' (*yam rakṣanti* : i. 41) is (composed of) three triplets:

मारुतं hr, मरुतं f, त k.—क्रीलं hdm<sup>1</sup>, क्रीलं r, क्रीलं fk, क्रीलं r<sup>7</sup>, क्रीलं b.—उत्तिष्ठ B, सूक्तसूक्त hm<sup>1</sup>r: I have preferred the former reading because the Sarvānu-kramaṇi has उत्तिष्ठ.. ग्राम्यण्यस्त्वम्.—The end of the *varga* is here marked by ११ in hm<sup>1</sup>fk, by ११ in b.

<sup>a</sup> The correction of *mārūtam* to *marutām* is rendered necessary by the sense and the construction. The Sarvānu-kramaṇi has *krīlam* .. *mārūtam* hi, that is, 'krīlam (i. 37), as well as the two following, is addressed to the Maruts' (hi by the *paribhāṣā* meaning 'three').

## 22. Deities of RV. i. 41–47.

108. (the first, 1–3, and the third, 7–9, being addressed) to Varuṇa, Aryaman, and Mitra, (while) the middle one (4–6) has the Ādityas for its divinities. 'Shorten, O Pūṣan' (*sam̄ pūṣan* : i. 42) is addressed to Pūṣan. (Then come) six (stanzas) addressed to Rudra (i. 43. 1–6), the third, however, not exclusively.

पीव्यं सं पूषन्वद्रीग्रस् hm<sup>1</sup>, पीव्यं सं पूषन्वद्रीग्रस् r, पीव्यं सं रीढूय षड्वादिति f, पीव्यं सं रीढूय षड्वादिति b.

109. There is here (i. 43. 3) praise (of Rudra) along with Mitra, Varuṇa, and the All-gods.

B It has already been said before<sup>a</sup> by the seer<sup>b</sup> that without an authoritative statement (*ādeśa*) the divinity

वर्षणात् hm<sup>1</sup>r, वर्षणात् B.—संस्तवः hfk, संस्तुषः b, संस्तवः r.—उत्तमवर्षिष्या r, उत्तमवर्षिष्या bfk.—पूर्वमादेशाद् r, पूर्वमादेशा fk, पूर्वमादेशा b.—The five lines 10<sup>o</sup>d-III are wanting in A; m<sup>1</sup> has them as well as B.

<sup>a</sup> In iii. 39: *adeśād daivatay jñeyam . . . na śakyam liṅgato . . . jñātum.* <sup>b</sup> That is, by Saunaka, the reputed author of the present work. This way of referring to the author of the previous passage as different from that of the present one, certainly gives the latter the appearance of being a later addition.

B 110. cannot be known from its characteristic mark (*liṅga*): yet in some places (*kvacit*) it (the deity) is stated<sup>a</sup>: (thus) in 'Thou, O Agni' (*tvam agne*: i. 45. 1) the Ādityas, Vasus, Rudras are praised at the same time<sup>b</sup> (with Agni).

संस्तुताः fk b, इति च सुताः r.

<sup>a</sup> This seems to mean, that even though there may be no authority for it, a statement as to the deity is occasionally made in this work from the occurrence of the name (*liṅgāt*). <sup>b</sup> These names all occur in i. 45. 1; but the Sarvānukramaṇī says nothing about them.

B 111. (Then come) three (stanzas) addressed to Soma (i. 43. 7-9). 'O Agni' (*agne*: i. 44. 1) are two (hymns) addressed to Agni (44, 45). With a Pragāthā couplet<sup>a</sup> the Aśvins are (here)<sup>b</sup> praised with Dawn who bears her characteristic mark (*liṅga-bhāj*)<sup>c</sup>. 'Here is Soma, O bounteous ones' (*ayam somah sudānavah*: i. 45. 10<sup>o</sup>d)<sup>d</sup>

तिक्ष्णः सौम्यो b m<sup>1</sup>, तिक्ष्णः सौम्यो fk, तुष्टः सौम्यो r. The Sarvānukramaṇī has तुष्टः सौम्यो, but तुष्टः, being in accordance with its phraseology, would naturally have been substituted for तिक्ष्णः.—य आपेति b, य अपेति r, य वे m<sup>1</sup>fk.—प्रगाथेनाश्विनी सुती r, प्रगाथेन श्विनी b, प्रागाचिति मे श्विनी सुती fk, प्रागाचातिमे चें श्विनी सुती m<sup>1</sup>.—श्विन्माता m<sup>1</sup>fk r, श्विन्माता b.

<sup>a</sup> That is, a couplet consisting of a bṛhatī and a satobṛhatī. <sup>b</sup> That is, in i. 44. 1, 2; cp. Sarvānukramaṇī: *ādyo dṛyo 'svy-ugraṣām ca.* <sup>c</sup> That is, she is mentioned by name (as well as the Aśvins and Agni). <sup>d</sup> As his pratīka seems to be necessary, and III<sup>ab</sup> looks as if it had been known to the author of the Sarvānukramaṇī (see critical note on *śisrah* and note<sup>b</sup>), the śloka is probably genuine.

112. is a hemistich which has the gods for its deities<sup>a</sup>. The two following (hymns, beginning) 'She here' (*eṣo*: i. 46. 1) are addressed to the Aśvins (46, 47).

B Yāska<sup>b</sup> thinks the Sun (*āditya*) is praised at the same time in (the stanza) 'With oblation' (*havīṣā*: i. 46. 4).

112<sup>cd</sup> is wanting in A and m<sup>1</sup>.—यास्को r, यास्को b, यास्का f.—The end of the *varga* is here marked by २२ in bfk, after the next line (113<sup>b</sup>) in m<sup>1</sup>, not at all in hd.

\* Cp. Sāyapa, Introduction to i. 45: *ayān soma ity ardharco devadevataḥ*; Sarvānukramāṇī: *ardharco 'nyo daivāḥ*. <sup>b</sup> In Nirukta v. 24, where *ādityaḥ* occurs in the explanation of RV. i. 46. 4.

### 23. RV. i. 48-60. Story of Savya. The Satarcins.

113. 'Together with' (*saha*: i. 48. 1) are two (hymns) addressed to Dawn (48, 49); then 'Upward him' (*ud u tyam*: i. 50) is addressed to Sūrya: (in) 'Wherewith' (*yena*: i. 50. 6) Varuṇa<sup>a</sup> connected with Heaven (*dyubhakti*) is praised; the last triplet (50. 11-13) is destructive of disease (*rogaghna*)<sup>b</sup>.

सहोष्ये hdm<sup>1</sup>, सहोष्ये bfk r.—संसुतः bfk, संसुतम् hm<sup>1</sup> r.

\* There is no statement in the Sarvānukramāṇī about the deity of this stanza; cp. Sāyapa on i. 50. 6. <sup>b</sup> Cp. Sarvānukramāṇī: *antyas tṛco rogaghna upaniyat*.

114. With the first two (stanzas) in the last triplet (beginning) 'Rising' (*udyan*: i. 50. 11, 12) there is driving away of disease<sup>a</sup>, while in a hemistich<sup>b</sup> (of the last stanza) there is hostility to foes<sup>c</sup>.

Among the Satarcins is Savya<sup>d</sup> who is a form of Indra (*aindra*).

रोगपशुनिर् b, रोगपशुनिव् r<sup>5</sup>, रोगपशुनिव् r<sup>3</sup>, रोगपशुनिम् m<sup>1</sup>, रोगोपशुनिर् f, रोगोपशुनिम् h, रोगोपशुनिव् r.—दिष्टद्वृष्ट r, दिष्टद्वृष्ट hm<sup>1</sup> bfk, (पर्धर्वं तु) दिष्टद्वृष्टह् r<sup>5</sup>.—ऐङ्गः सत्यः hdr, ऐङ्ग सत्य m<sup>1</sup>, ऐङ्गास्तष्ट r<sup>5</sup>, यंद्र सत्य b, व्य इसत्य f, व्यवी यत्य k.

\* Cp. Sāyapa's introduction to the triplet i. 50. 11-13, where he quotes the following śloka from Saunaka:

उद्यन्नेति मन्त्रोऽयं सौरः पापप्रणाशनः ।  
रोगपश्च विषपश्च मुक्तिप्रकापदः ॥

<sup>b</sup> The second hemistich according to Rgvidhāna i. 19. 4: *uttamas tasya cārdharco dvīṣaddveṣa iti smṛtaḥ*; several MSS. of the Sarvānukramāṇī add *antyo 'rdharcaḥ śatruṅghnaś ca*.

<sup>c</sup> The BD. takes no notice of the khila which comes after RV. i. 50, and is printed by Aufrecht and Max Müller. It is the first in the Kashmir collection, but the first pāda there is different: *sam ait tīṣyordhvamahasa (ādityena sahiyasa &c.)*. <sup>d</sup> Savya being the seer of the group of seven hymns i. 51-57 (see Ārṣānukramāṇī i. 13), these seven hymns are now alluded to here in this way only. The allusion to the deity of these hymns is still more remote in Savya's attribute *aindra*.

115. Of the sage Aṅgiras who wished for a son like Indra, the Bolt-bearer himself became the son<sup>a</sup>, having assumed the form of Savya in consequence of the seer's asceticism.

तद्वितो hm<sup>1</sup>, दृष्टितो b, दृश्यतो fk, दृश्यतो r.—वर्णवेष hm<sup>1</sup>, वर्णवेष r, वर्णवेष fk, वर्णवेष b.—मूर्खविर्तु A, मूर्खविर्तु m<sup>1</sup>, मूर्खविर्तु r, मूर्खविर्तु fk.

<sup>a</sup> Cp. Sarvānukramaṇī: *aṅgirā īndratulyaṇ putram ichann abhyadhyāyat: savya īndra evāsyā putro jāyata.*

116. Now the seers in the first book are to be known as Śatarcins; in the last, as seers of short hymns and of long hymns; in the middle ones, as middlemen (*madhyama*)<sup>a</sup>.

उद्भूतमहासूक्ता hrbfk, Sarvānukramaṇī, उद्भूतमहासूक्ता m<sup>1</sup>, Ārṣānukramaṇī, Sarvānukramaṇī, v. r.—चर्मे hr, Sarvānukramaṇī, चर्मे b, चर्मे fk.—मध्यमाः hm<sup>1</sup>rbfk, Ārṣānukramaṇī, माध्यमाः Sarvānukramaṇī, AGS. iii. 4. 2 (शतर्चिनो माध्यमाः ... उद्भूतमहासूक्ताः).

<sup>a</sup> Cp. Sarvānukramaṇī, Introduction ii. 2 (शतर्चिन आवे मण्डवेऽन्वे उद्भूतमहासूक्ता मध्यमेऽन्वे माध्यमाः); Ārṣānukramaṇī i. 2; ii. 1; x. 1: cp. BD., vol. i, p. 146; see Roth, Zur Litteratur, p. 26.

117. 'Now indeed' (*nū cit*: i. 58), containing nine stanzas, is addressed to Jātavedas; while the hymn which (begins) 'Branches' (*vayāḥ*: i. 59) is addressed to Vaiśvānara; the following one, 'Bearer' (*vahnim*: i. 60), is addressed to Agni.

न विष्वत्तु hdm<sup>1</sup>r, न विष्वत्तु b, न विष्वत्तु f, न विष्वत्तु k.—वद्विमापेष्यमुत्तरम् m<sup>1</sup>b fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वापेयं तु ततः परम् r.—117<sup>ad</sup> and 118<sup>ab</sup> are wanting in hd.—The end of the *varga* is here marked by 23 in bfk, after the next line in m<sup>1</sup>.

#### 24. RV. i. 61-73. Eleven Khilas. RV. i. 74-89.

118. Then (come) three (61-63), 'To him' (*asmai*: i. 61), addressed to Indra; 'For the manly host' (*vrṣṇe śardhāya*: i. 64) is addressed to the Maruts; 'With a cow' (*paśvā*: i. 65) is (the first of) nine hymns (65-73) addressed to Agni; 'Ever indeed of you' (*śaśvad dhi vām*)

ऐक्षाक्षस्य ततस्त्रीणि m<sup>1</sup>r, ऐक्षाक्षस्य त्रीणि b, ऐक्षाक्षस्य त्रीणि fk.—शश्वदि वामिति hm<sup>1</sup>r, शश्वदिवामि तु f, शश्वदिवामि तु bk, शश्वदिवामि तु r<sup>5</sup>r<sup>7</sup>.

119. are ten addressed to the Aśvins<sup>a</sup>; (the hymn) 'These' (*imāni* : viii. 59)<sup>b</sup> is (in) praise of Indra-Varuna. But whatever (other deities) belong to the Sauparṇa hymns<sup>c</sup> are praised incidentally (*nipātastutīṣu*).

इशाचिनानीमानीति rfk, इशाचिनानीमानीती० hd, इशाचिनानमानीती० m<sup>1</sup>, इशाचिनानीमानि b.—इद्वावरवयोः सुतिः r, उद्वावरवयोः सुतिः hd, उद्वावरवयो चितिः m<sup>1</sup>, तदिद्वावरवयं चिदुः fk b (cp. Sarvāukramāṇī on viii. 59: ऐद्वावरवयम्). Instead of this line r<sup>6</sup> r<sup>7</sup> read:

उपावरं सप्तमे धर्मे न भेदावरवयं चिदुः ।

—सौपर्णीयासु hbfk, सुपर्णीयासु m<sup>1</sup>.—या: काचिन hr<sup>8</sup>bf r<sup>5</sup>r<sup>7</sup>, यासाचि k, काचिचि r.—निपाता० hr, निपाता b, निपाता० k, निपाता०: fr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Here we have a collection of eleven Khila hymns, ten addressed to the Aśvins, and one to Indra-Varuna. The text of the former is known in one MS. only, but the latter is identical with the eleventh Vālakhilya hymn of the RV. (viii. 59), the seer of which, according to the Sarvāukramāṇī, is Suparṇa and the deity Indra-Varuna. This collection is spoken of in the Rgvidhāna i. 20. 3 as 'the eleven purifying Sauparṇa hymns' (*sauparṇāṇi pavitrāṇi sūktāṇy ekādaśa*). Of the ten Aśvin hymns we know only the pratikas of two, viz. śāśvad dīśi vām (the first) and of one of the others, *pra dhārā yantu madhuno ghṛtasya* (ĀGS. iii. 12. 14 and Śāyaṇa on AB. viii. 10. 4); cp. Meyer, Rgvidhāna, p. xxiv. In the Kashmir MS., the first has fourteen stanzas, the first line being śāśvan nāsatyā yuvayor mahitvam. The second has seven stanzas, and begins with the line *pra dhārāyantu madhuno ghṛtasya*.  
<sup>b</sup> The eleventh hymn of the collection (*imāni*), addressed to Indra-Varuna (referred to as *sauparṇa* in AB. vi. 25. 7), is passed over below, vi. 86 (see note on that passage). Cp. on the *sauparṇa* khilas, Oldenberg, Prolegomena, p. 508. <sup>c</sup> I supply *devatāḥ* here, and take the meaning to be: whatever deities, except the Aśvins and Indra-Varuna, are mentioned in these eleven Sauparṇa hymns are only incidental (*nipātīnī*, not *sūktabhāj* or *ṛgabhāj*). *Sauparṇeya* seems to be a derivative of *sauparṇa*.

120. The following six hymns (74-79), 'Going forth' (*upaprayantaḥ*: i. 74. 1), are addressed to Agni; but the triplet 'With golden locks, of air' (*hiranyakeso rajasah*: i. 79. 1-3) is (addressed) to the middle Agni.

सूक्ष्मानि आ० r, सूक्ष्मान्वा० hm<sup>1</sup>b, सूक्ष्मानामा० fk.

121. Now 'Thus' (*itthā*: i. 80. 1) are five (80-84) addressed to Indra; in the (stanza) 'Whatever' (*yām*: i. 80. 16) Dadhyāñc, Manu, and Atharvan are incidentally mentioned<sup>a</sup>. Then 'They who forth' (*pra ye*: i. 85. 1) are addressed to the Maruts,

इथेति hd, इक्थेति b, इच्छेति fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इत्वेति r.—निपातितः bfkr, निपातितः hm<sup>1</sup>.—प्र ये ततः hrf, प्र येत्ततः k, चये ततः b, प्रयत्नतः m<sup>1</sup>.

\* This follows Nirukta xii. 33, 34 (on i. 80. 16): *dadhyaś . . . atharvā . . . manuḥ . . . teṣāṁ nipāto bhavaty aśdryām rci*.

122. being four (85-88). ‘To us’ (*ā nah*: i. 89. 1) are two (hymns) to the All-gods (89, 90); two <sup>a</sup> (stanzas here) are regarded as (in) praise of the gods (in general), both ‘To us, the auspicious’ (*ā no bhadrāḥ*: i. 89. 1), ‘Of the gods’ (*devānām*: i. 89. 2), and again ‘What is auspicious’ (*bhadram*: i. 89. 8) up to (*yāvat*) ‘A hundred’ (*śatam*: i. 89. 9) <sup>b</sup>.

स्वार्था यो hbr, स्वार्थामी fkr<sup>2</sup>.—वैश्वदेवे hm<sup>1</sup>, वैश्वदेवे r, वैश्वदेवे fb, इति सूते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>.—द्वे देवानां सुतिर्मते hd, द्वे देवानां सुतिर्मता r, द्वे (द्वे fk) देवानां सुतिर्मतः bfk, देवानां सुतिर्मतरा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>, द्वे देवानां सुति चिदुः m<sup>1</sup>.—मद्भुतं r, इत्वं hm<sup>1</sup>fk, इत्वं b.—यावच्छतं r, यावच्छतं hfk, यावच्छतं b.—122<sup>cd</sup> and 123<sup>ab</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by १४ in hbfk, but in m<sup>1</sup> after 123<sup>b</sup>.

<sup>a</sup> I supply *reav* here, and take *punaḥ* to indicate a repetition of *dve* (*reav*). <sup>b</sup> There is no reference to these four stanzas in the *Sarvānukramaṇī*.

## 25. RV. i. 90-93. Order of hymn-groups in *Mapḍala* i. 74-164.

123. In the triplet ‘The winds waft mead’ (*madhu vātāḥ*: i. 90. 6) the supreme (*parama*) mead is also (*api*)<sup>a</sup> desired; but in the (stanza) ‘Aditi is Heaven’ (*aditir dyauḥ*: i. 89. 10) the majesty of Aditi is told.

तुषे br, तुषो fk, तुषस्स hm<sup>1</sup>.—मध्यपीष्टते r, मध्यपीष्टते fk, मध्यपीष्टते b, मध्यमिष्टते hdm<sup>1</sup>.—After 123<sup>ab</sup> r adds the following line (omitted in Am<sup>1</sup>bfk):

ग्राम्यर्था ग्रं च इत्येषा वैश्वदेवी चागिष्टते ।

—क्षविता<sup>a</sup> hm<sup>1</sup>r, क्षविते br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, क्षविते fk.

<sup>a</sup> That is, while the triplet is addressed to the All-gods, the heavenly mead (*madhu*, which word occurs in every stanza of the triplet) is prayed for.

124. ‘Thou, Soma’ (*tvam̄ soma*: i. 91) is addressed to Soma; ‘These Dawns’ (*etā u tyāḥ*: i. 92) is addressed to Dawn; the triplet ‘O Aśvins’ (*aśvinā*: i. 92. 16-18), to the Aśvins. ‘Agni and Soma’ (*agniṣomau*: i. 93) is (in) praise of Agni associated with Soma.

शीषसंम् b, शीषसम् hm<sup>1</sup>r, एषसम् fkr<sup>2</sup>, एषसम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सोमस्ता० hdm<sup>1</sup>, च सोमस्ता० r, च सोमस्ता० fk, च सोमस्ता० b.

125. After Gotama (74–93) the son of Uśij (Kakṣīvat comes: 116–126); after the seer Paruchepa (127–139) follows Kutsa (94–115); after Kutsa, Dirghatamas<sup>a</sup> (140–164): always (śaśvat) these two<sup>b</sup> (sets respectively); in this order (evam) is read (the text of the Rg-veda).

गोतमाद् hdr, गोतमाद् m<sup>1</sup>bfk, Anuvākānukramapī.—In r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, 125<sup>a,b</sup> reads as follows:

गोतमो नाम च चूषिः पुस आङ्गिरसः परः ।

—शक्ति दे एषमधीयते hm<sup>1</sup>r<sup>3</sup>, इति ते दे एषमधीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वित्तमधीतारस्त्वधीयते r<sup>6</sup>r<sup>7</sup>, वित्तमधीतारस्त्वधीयते b, सच्चत्वधीतारस्त्वधीयते f, सच्चत्वधीतारस्त्वधीयते k.—The end of the *varga* is here marked by २५ in hm<sup>1</sup>bfk.

<sup>a</sup> That is, while the order of the Sākalas is Gotama, Kutsa, Kakṣīvat, Paruchepa, Dirghatamas, that laid down in the BD. is Gotama, Kakṣīvat, Paruchepa, Kutsa, Dirghatamas: thus Kutsa instead of coming second comes fourth. This is the order of the Bāskalas, as shown by the form in which this śloka appears in the Anuvākānukramapī (see BD., vol. i, p. 146): *kutsād dirghatamā ity eṣa tu bāskalakāḥ kramāḥ*. See Kuhn, in Indische Studien, i, p. 115, and Oldenberg, Prolegomena, p. 496. <sup>b</sup> Owing to the dual neuter I supply *sūkté*, that is, *ṛṣisūkté* (collections by one seer; cp. i. 14): the collections of each of these five seers should be coupled successively in this order in reading the Rg-veda.

## 26. RV. i. 94–111. Seers of hymns with refrains. Khilas of Kaśyapa.

126. Kutsa, son of Aṅgiras, saw 'This' (*imam*: i. 94): he uttered (this hymn) containing sixteen stanzas (and) addressed to Jātavedas<sup>a</sup>.

A Three verses (8<sup>a,b,c</sup>) of the stanza 'Foremost, O Gods' (*pūrvo devāḥ*: i. 94. 8) have the gods as their deities; then half of the last (stanza: i. 94. 16)

आतवेदसं hm<sup>1</sup>r, आतवेदसं bfkr<sup>5</sup>r<sup>7</sup>.—षोङ्कशर्वम् hdm<sup>1</sup>, षोङ्कशर्वं r, षोङ्कशर्वं f, षोङ्कशर्वम् b.—126<sup>c,d</sup> is found in hm<sup>1</sup>r, but is omitted in bfkr<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The second pāda of 126 has one syllable too many.

A 127. either belongs to the same deity (i.e. Agni) as the (whole) hymn which precedes it (*tatpūrva*), or it is (addressed) to

the six deities, Mitra and the rest, who are here referred to (*prakṛta*) <sup>a</sup>.

The last hemistich (i. 94. 16<sup>cd</sup>) is (addressed) optionally (*vā*) to the six (deities) praised, whereas in 'Foremost' (*pūrvah*: i. 94. 8) the gods (in general) are praised with three verses.

तत्पूर्वसूर्त्तं *hd*, तत्पूर्वसूर्त्तं *m<sup>1</sup>r*.—वाच *h m<sup>1</sup>r*, सुताप्रा *r<sup>1</sup>r<sup>4</sup>*, सुताप्रो *r<sup>6</sup>*.—तु वा वसां *r<sup>5</sup>r<sup>7</sup>*, वसां च *b* (one syllable short), वसां *h m<sup>1</sup>rf* (two syllables short).—पादेषु तुमिः *fk*, पादेषु सृभिः *b*, पादैः सुतिमिः *h m<sup>1</sup>r*.—१२७<sup>ab</sup> in *h m<sup>1</sup>r* (wanting in *bfkr<sup>5</sup>r<sup>7</sup>*). In *r<sup>5</sup>r<sup>7</sup>*, the four pādas of the triṣṭubh stanza १२६<sup>ab</sup> and १२७<sup>cd</sup> have been turned into four anuṣṭubh lines as follows :

इमं कुत्स आङ्गिरसो इदर्ग्गं जातवेदस्म ।  
पूर्वा देवास्तो देवास्तिमिः पादेषु संसुताः ॥  
योजश्चेच तथा सूते चनाद चतुरित्वसी ।  
चन्नविर्धचेच तु वा वसां लिङ्गोत्तानां सुती गणः ॥

These MSS. also insert १२५<sup>cd</sup> between the first and second of the above lines.

<sup>a</sup> There can be no doubt that १२६<sup>cd</sup> and १२७<sup>ab</sup> are a later addition of the A MSS., since they merely amplify १२७<sup>cd</sup> which A has in common with B; they also give the *varga* six ślokas instead of the normal five.

128. <sup>a</sup> In Bharadvāja, Gr̥tsamada, Vasiṣṭha <sup>b</sup>, Nodhas <sup>c</sup>, Agastya <sup>d</sup>, Vimada <sup>e</sup>, Nabhāka <sup>f</sup>, Kutsa <sup>g</sup> there are no similar (*saṃnādhar-miṇah*) refrains in (hymns) addressed to many divinities, also (not) in those addressed to two gods.

गोदका<sup>1</sup> *h m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*, गोदके *bfkr*.—वडदेवतेषु *hm<sup>1</sup>*, देवतेषु *db*, द्वतेषु *f*.—द्विदेवेषु *hbfk*, द्विदेवेषु *m<sup>1</sup>*.—समानधर्मिणः *h m<sup>1</sup>r<sup>3</sup>bfkr<sup>3</sup>r<sup>6</sup>r<sup>7</sup>*, समानदेवधर्माः *r*.

<sup>a</sup> In connexion with the last hemistich (the refrain of i. 94-96, 98) of Kutsa's hymn (i. 94) mentioned in the preceding śloka, the author now goes on to enumerate eight seers whose hymns are characterized by refrains. The meaning seems to be, that no refrain of a similar character to this one of Kutsa's (that is, a refrain containing the names of several deities) occurs in any of the hymns of these seers addressed to many deities or two deities. None of the refrains of these seers (except Kutsa's) appear to have this character, even in hymns addressed to a single deity; but this point would have to be more closely examined. <sup>b</sup> The first three names are those of seers of whole Maṇḍalas, in which refrains are frequent. <sup>c</sup> Seer of i. 58-64: 58, 60-64 end with the same refrain. <sup>d</sup> Seer of i. 166-168 which end with the same refrain. <sup>e</sup> Seer of x. 21 and 24: all the stanzas of the former and half of those of the latter contain the refrain *vi vo made . . . vivakṣase*. <sup>f</sup> Seer of viii. 39-41, through the whole of which runs the refrain *nabhanṭām*

*anyake same.* The name, properly spelt Nābhāka (above, iii. 56; Ārsānukramaṇī viii. 10; Sarvānukramaṇī), has the first syllable shortened owing to the metre. <sup>g</sup> Seer of i. 94–98, all of which end with the same refrain except 97, which has a refrain of its own running through the whole hymn.

129. 'Two unlike' (*dve virūpe*: i. 95) is a hymn to Agni Aṅgasa, 'He in the ancient way' (*sa pratnathā*: i. 96) is to Agni Dravīnōdas, 'Of Vaiśvānara' (*vaiśvānarasya*: i. 98) is addressed to Vaiśvānara; but the one before this (i. 97) is to Agni Śuci<sup>a</sup>.

शीघ्रसाधापये hd, शीघ्रसामये bfk, शीघ्रसामये m<sup>1</sup>.—द्रविष्योदसेऽपये hm<sup>1</sup>r, द्रवि-  
ष्योदये वर्ण b, द्रविष्योदये वर्ण fkg.—वैश्वानरस्तेति rfk, वैश्वानरस्तेति ये hdr<sup>3</sup>, omitted  
in b.—r has उत्तरं after वैश्वानरीयम्.—129<sup>cd</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sāyana, introduction to RV. i. 97.—The first two pādas of this stanza have twelve syllables ending iambically; the fourth, though having eleven syllables, ends iambically also.

B 130. Some say that the thousand hymns addressed to Jātavedas (which come) before (the hymn) addressed to Indra (i. 100) have Kaśyapa as their seer<sup>a</sup>: the first hymn of these is 'For Jātavedas' (*jātavedase*: i. 99). Śākapūni thinks that they increase by one<sup>b</sup> (in the number of their stanzas)<sup>c</sup>.

आतवेदस्त्वं m<sup>1</sup>hr, आतवेदस्त्वं fkg.—सूतसहस्रमेक r, सूतसहस्रमेक m<sup>1</sup>, सूतं सहस्रमेक  
k, सूतस्त्वं सहस्रामक b.—काश्यपार्षं m<sup>1</sup>r (Sarvānukramaṇī), काश्यपारिषं b, काश्यपा चूषि  
fk.—130 is omitted in A. After 130 Mitra adds from one (r<sup>5</sup>) or two (r<sup>5</sup>r<sup>7</sup>) of his MSS. three lines not found in A or bfk r<sup>9</sup>:

तृष्णाया सहस्रामानं सूतं नानाविधं मवेत् ।  
गवनवतिः पश्चाया चूषः सुः सचतुःशतम् ।  
गामदैवतमेकार्षं इन्द्रोभिस्त्रिष्टुप्यथम् ॥

<sup>a</sup> The text of the Sarvānukramaṇī on RV. i. 99 is clearly based on this stanza, which must therefore be original. Cp. vol. i, Appendix vi, p. 148. <sup>b</sup> With the three interpolated lines in R cp. the ślokas in Śādguruṇīya on Sarvānukramaṇī i. 99, where the total number of the stanzas (calculated as an arithmetical progression) contained in the 1000 hymns attributed to Kaśyapa is stated to be 500, 500 less one (i. e. subtracting one for the first, RV. i. 99, which is not a khila): cp. my explanatory note, Sarvānukramaṇī, p. 159. When Śādguruṇīya states that 'Saunaka himself has referred to these khilas in indexing the seer' (*rṣyanukramaṇe*) the allusion must be to the above passage of the BD., as the Ārsānukramaṇī makes no mention of them. <sup>c</sup> Pādas a c d, though ending like trisṭubhs, have twelve syllables.

131. 'The mighty one who' (*sa yo vṛṣṭā*: i. 100) is (the first of) five (hymns) addressed to Indra (100-104)<sup>a</sup>; there are (then) three (105-107) addressed to the All-gods, (beginning) 'The Moon' (*candramāś*: i. 105. 1). 'That which, O Indra-Agni' (*ya indrāgnī*: i. 108) is (the first of) two addressed to Indra-Agni (108, 109); the two following (110, 111) 'I wrought' (*tatam*: i. 110. 1) are addressed to the Rbhūs.

The end of the *varga* is here marked by २६ in hm<sup>1</sup>bfk.

<sup>a</sup> The *Sarvānukramaṇī* states RV. i. 101. 1 to be *garbhasrāvīṣy upaniṣat*, and in *Rgvidhāna* i. 23. 3 it is described as *garbhapramocanī*.

#### 27. RV. i. 105: Story of Trita.

132. The cruel sons of the she-wolf (*sālāvṛkti*)<sup>a</sup> having cast Trita, who was following the cows, into a well<sup>b</sup>, carried off all the cows from thence<sup>c</sup>.

सालावृक्ती० r, शाला० hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>, शाला० b, शिळा० f (cp. RV. सालावृक्त).—गा॒ः सर्वास॒ hm<sup>1</sup>r, ता॒ः सर्वास॒ Br<sup>3</sup>.—एवापवित्रिरे॒ r, एषोप० hd, एषो० m<sup>1</sup>, एवाष॒ bfk, एवाष॒ r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Op. RV. i. 105. 18: *arupo mā sakṛd vṛktuḥ pathā yantayā dadarśa hi.* <sup>b</sup> Op. RV. i. 105. 17: *trītāḥ kūpe 'vahūtaḥ.* <sup>c</sup> On the story of Trita in the well cp. Geldner, *Vedische Studien*, iii. 170 ff.

133. He, the best knower of formulas among all knowers of such, pressed Soma there and summoned all the gods: Brhaspati heard that (call)<sup>a</sup>.

स तच्च सुपुत्रे सोमं hm<sup>1</sup>r, तच्च सोमं सुषावासी॒ bfk r<sup>5</sup>r<sup>7</sup>.—चावाहयत् d, चावाहयन् r, चावहयत् b, चावहयत् m<sup>1</sup>fk, चावहयन् h.

<sup>a</sup> The words *तत्र चुत्रावा ब्रह्मस्तिः* occur in RV. i. 105. 17.

B 134. Now on seeing them coming, he reproached (them), saying, 'Where, indeed, abides, the all-seeing power (*sarvadṛktva*) of this Varuna and of Aryaman?

आगच्छतो॒ च तात् r, आगच्छतो॒ न तां b, आगतो॒ न तां fk, आगतान्य॒ तात् m<sup>1</sup>.—तत्पतः m<sup>1</sup>, तत्पत्तं b, तत्पत्तं r, तत्पत्तं fk.—सर्वदृक्तं m<sup>1</sup>, सर्वदृक्तं fb, सर्वदृक्तं k, सर्वदृक्तं r.—क्षा॒ m<sup>1</sup>fk, क्षा॒ b, क्षा॒ r.—वद्यवार्यन्य॒ r, वद्यवार्यमूर्ति॒ b, रूपवार्यन्य॒ f, रूपवार्यन्य॒ m<sup>1</sup>.—134, 135 wanting in A.

B 135. 'My limbs were wounded by the bricks of the well. Having seen all (the gods) I praise (them), even though not one (of them) sees (me).'

कूपेष्टुकामिर् r, कूपे झानानि m<sup>1</sup>fk, कूपे झातामिर् b.—प्रशिताव्यव्वावेवामवचम् r, विषिताव्यव्वंवावेवामवचम् b, प्रशानाव्यवर्वेवामवेचम् fk, प्रशानाव्यवर्वेवामवेचम् m<sup>1</sup>.—सर्वानहूं m<sup>1</sup> r, सर्वानहृ bf, सर्वानहृ k.—‘क्षो न पश्यति bfkr, ‘क्षो न विश्वतिः m<sup>1</sup>.

136. The three troops<sup>a</sup> of the All-gods, urged on by Br̥haspati, went to that sacrifice of Trita and took shares of it together.

विश्वदेववद्वास् m<sup>1</sup>br, देवा वद्वास् hfk.—चरमुस्तिस्त्वं hdm<sup>1</sup>, चरमुस्ति तस्त्वं r, चाच-  
मुस्तिस्त्वं bfkr<sup>2</sup> r<sup>5</sup>r<sup>7</sup>.—The end of the *varga* is here marked by ३७ in bfkr, not in hdm<sup>1</sup>.

<sup>a</sup> As belonging to the three spheres of heaven, air, and earth; cp. my 'Vedic Mythology,' p. 19.

### 28. Deities of RV. i. 112-121.

137. As a seer Br̥haspati declared the knowledge and discernment of Trita here displayed (*etat*) with the last triplet (i. 105. 16-18)<sup>a</sup> of the hymn (beginning) 'That' (*asau* : i. 105. 16).

वृहस्तिस्तिस्तिस्तितत् hdm<sup>1</sup>r, वृहस्तिस्तिस्तितं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वृहस्तिस्तिस्तितत् t, वृहस्तिस्ति-  
तत्त्वं b.—सूरस्त्वं hm<sup>1</sup>bfk, सूरत्वं r.

<sup>a</sup> It is important to note that this statement ignores the existence of RV. i. 105. 19, which, according to Grassman, RV. Translation, vol. ii, p. 446, is an interpolation. The first pāda of this stanza is, however, quoted by Yāska, Nirukta v. 11, to illustrate the word *āśgūṣa*.

138. (The verse) 'I praise' (*īle*: i. 112. 1<sup>a</sup>) is to Heaven and Earth, the next verse (1<sup>b</sup>) is addressed to Agni; the remainder of the hymn (112. 1<sup>c</sup>-25) should be (regarded as) addressed to the Aśvins<sup>a</sup>. 'This' (*idam*: i. 113) is (in) praise of Night and Dawn.

‘पृष्ठिबोर् br<sup>5</sup>r’, ‘पृष्ठिबोर् fk, ‘पृष्ठिबाव् hdm<sup>1</sup>r.—‘तेति आपेयः r, ‘तेत्वापेयः b,  
ज्वेत्वापेयः r<sup>5</sup>r<sup>7</sup>, ‘क्षेत्वापापेयः hdm<sup>1</sup>, ज्वेत्वाव्ययनि fk.—रात्र्युषसोः m<sup>1</sup>r, ‘सो fk, ‘स  
h, रात्रिष्वप्यस्ये b.

<sup>a</sup> Cp. the quotation in Śadgurusīya (p. 93) from the Devatānukramanī: *īle dyāvā-  
ptihīyoyor ādyāk pādaḥ paro 'gnaya āśvinay tac ca sūktam.*

139. 'These' (*imāḥ*: i. 114) is addressed to Rudra; the next, 'The brilliant' (*citram*: i. 115), is addressed to the Sun. Then

(come) five (i. 116-120) addressed to the Aśvins (beginning) 'For the Nāsatyas' (*nāsatyābhyām* : i. 116. 1) : the last (stanza) in the last (hymn : i. 120. 12) is destructive of evil dreams.

परं सौर्यं  $h^m r^1 r^4 r^6$ , ततः सौर्यं *bfkr*.—स्वर्णे चता  $A^m$ , स्वर्णे चर्धर्वं *r*, स्वर्णे चर्धर्वं *fk*, स्वर्णे चर्धर्वं *b*. The reading of *A* is supported by the *Sarvānukramanī* : *antyā duḥ-sapnānāśī* ; cp. also *Rgvidhāna* i. 25. 1; *Sāyaṇa* on i. 120. 12; *Pischel, Vedische Studien*, i. p. 1.—‘नाशिणी *Ak*, नाशिणी *fb*.

140. 'When?' (*kad* : i. 121) is addressed to Indra, and 'Forth' (*pra* : i. 122) is addressed to the All-gods. The two (123, 124) next (beginning) 'Broad' (*prthuh* : i. 123. 1) are addressed to Dawn (*ausase*). In 'At morn' (*prātah* : i. 125) the seer lauds the gift of Bhāvya<sup>a</sup>.

प्रीष्मे पृष्ठस्तरे  $hdm^1$ , प्रोष्मे पृष्ठस्तरे *r*, प्रष्मुषः पृष्ठुष्मे चर्षीष्मसे *b*, चवः पृष्ठुष्मे चर्षीष्मसी *fk*.—दानं च  $h^m r$ , दानं च *bfkr<sup>b</sup>*  $n$ .

<sup>a</sup> 140<sup>ed</sup>-150 are quoted in the *Nītimāñjari* on RV. i. 126. 7. The following story is told to show under what circumstances RV. i. 125 and 126 were revealed to Kaksīvat. The name Bhāvya, which occurs in RV. i. 126. 1, is here meant as an equivalent of Bhāvayavya, by which it is explained in *Nirukta* ix. 10.

141. 'When, indeed?' (*kad itthā* : i. 121), a hymn of Kaksīvat which is traditionally held to be addressed to Indra, is indicated as indirectly addressed (*parokṣa*) to the All-gods in the *Svarasāmans*<sup>a</sup>.

काशीवतं कदित्वेति  $hdm^1$ , काशीवतं कदित्वाति  $r^1 r^3 r^4 r^6$ , काशीवत वादित्वे *b*, काशीवतं वादिर्वति *fk*, काशीवता विदित्वेति *r*.—141<sup>ed</sup> and 142<sup>ab</sup> omitted in *fk*; 141 omitted in *n*.—परोष्मं *hdr*, परोष्मे *br<sup>b</sup>*.—The end of the *varga* is here marked by १८ in  $hdm^1 b$ , but after 141<sup>b</sup> in *fk*.

<sup>a</sup> It is mentioned as *parokṣavaiśvadeva* in the *Kauśītaki Brāhmaṇa* xxiv. 9 (one of the sections on the *Svarasāmans*); cp. below, v. 44, 45.

## 29. Story of Kaksīvat and Svanaya.

142. Having acquired knowledge from his spiritual teacher<sup>a</sup> (and) going home, as we are told (*kila*), Kaksīvat fatigued on the way fell asleep within the forest.

स्वनिष्ठयं *hdbr*, स्वं निष्ठयं *n*.—किल  $hdm^1$ , प्रति *br*.—142-153 wanting in  $r^1 r^4 r^6$  (142<sup>b</sup> and 153 both end with the word किल).

<sup>a</sup> That is, having completed his apprenticeship in Vedic study.

143. Him a king, Svanaya by name, the son of Bhāvayavya, saw as he went along to amuse himself, accompanied by his retinue, his wife, and his domestic priest.

मावयवसुतो  $h^m r^1 n$  (d), मावयवसुतो b, मावयवसुतो  $fkr^5 n$  (a, b). The reading 'सुतो' is supported by Sāyana (on RV. i. 125. 1, where the story of Kakṣīvat is told), who calls Svanaya मावयवस्तु पुरः ।.—The unanimity of the MSS. in writing क्षीठार्थ has caused a lapse from consistency, which requires क्षीठार्थ in the text.

144. Then on seeing him endowed with beauty (and) resembling the son of a god, he thought of bestowing his daughter (on him), if there were no objection on the score of caste and family.

चरितं  $hdf$ , चरितं k, चारितं b, चारितं n.—'गोचाविरोधतः  $hdbfkr$ , 'गोचावरोधतः n.

145. Then after wakening him he inquired as to his caste, family, and so forth. The youth replied to him saying, 'O king, I am of the race of Aṅgiras ;

ततः  $hdm^1$ , तदा  $bfkr$ , तथा n.—145<sup>ad</sup> and 146<sup>ab</sup> are omitted in  $r^5$ .

146. 'I am a son of the seer Dirghatamas, son of Ucathya, O king.' Thereupon he (Svanaya) gave him ten maidens decked with ornaments<sup>a</sup>,

कन्या  $bfkr^5 n$ , कन्या  $hdm^1 r$ .—दग्धामारविमूषिताः b, दग्ध मारविमूषिताः n, दग्ध मारविमूषिताः f $k$ , दग्ध मारविमूषिताः  $r^5$ , दिक्षामरणमूषिताम्  $hdm^1 r$ .—The reading कन्या दग्ध is preferable, as apparently based on the words वधूमन्तो दग्ध रथासः (interpreted as 'ten chariots with maidens') in RV. i. 126. 3, and because the reading in the next line (common to A and B) तापतस रथाण् implies a previous statement of number. Svanaya intends to give his daughter (कन्या) to Kakṣīvat, but in the meantime presents him with ten maidens along with the chariots, &c.—The end of the varga is here marked by ११ in bf, not in  $hdm^1 k$ .

<sup>a</sup> Or, according to A, '(his) daughter decked with heavenly ornaments' (see critical note).

### 30. Story of Kakṣīvat and Svanaya (continued).

147. and the same number of chariots, strong-bodied bay steeds going in teams of four, for the purpose of conveying the maidens<sup>a</sup>, money and (utensils of) inferior metal<sup>b</sup>, goats and sheep.

रथांश्चावान् h, रथांश्चावान् d, रथांश्चावो b, रथांश्चास्त्र  $r^5 n$ , रथांश्चास्त्र f $k$ , रथांश्चावान् r, रथांश्चावान् m<sup>1</sup>. (The word श्चावान्, occurring in RV. i. 126. 3, would easily

be corrupted: cp. b.)—**वीक्षणा॑ वे॒** hdm<sup>1</sup>r, वीक्षणा॑ b, वीक्षणो॑ व॒ः r<sup>5</sup>n, वीक्षणी॑ व॒ः fk. (The word *vīkṣaṇa* does not occur in RV. i. 126. 3, but is an epithet of *asva* in RV. i. 118. 9.)—**धनकूपं॑** hdm<sup>1</sup>fk, धनकूपं॑ r, धनं॑ कूपं॑ bn, धनं॑ कूपं॑ r<sup>5</sup>. (I have preferred धनकूपं॑ as a dvandva owing to the following धनाधिकम्, and because this reading occurs in B as well as A.)

\* The expression *vadhūnā॑ vāhanā॑rthā॑ya* was doubtless suggested by *vadhūmanta॑k* in RV. i. 126. 3. Cp. critical note on *kanya dāsa* above, 146. <sup>b</sup> A similar distinction between *dhana* and *kupya* is found in Manu vii. 96. There is no reference to these, nor to sheep and goats, in the text of the hymn.

148. Further he gave (him) a hundred necklets and a hundred bulls. This is told in the next hymn with (the stanza) 'A hundred' (*śatam*: i. 126. 2) and so forth<sup>a</sup>.

वृषभाणां॑ च॒ hm<sup>1</sup>r, वृषभाणां॑ bfk, शतमध्याणां॑ r<sup>5</sup>n.—एतदुत्तरसूतेण॑ hdm<sup>1</sup>r, एतत्तुर्सूते॑ r<sup>5</sup>n, एतत्तुर्सूते॑ b, एवं॑ तदुत्तरसूते॑ fk.—शतमित्वादित्वोदितम्॑ hm<sup>1</sup>r, शतमित्वादि॑ चोचते॑ r<sup>5</sup>, चोचते॑ b, मूचते॑ fk, “पूचते॑ n.—The line 148<sup>ed</sup> occupies this position in B and n, but in A and m<sup>1</sup> it comes after 150, its place at 148<sup>ed</sup> being taken by the following line in A and m<sup>1</sup>:

गवां॑ सहस्रं॑ वष्टिष्व॑ सर्वाः॑ वस्त्रस्तिथाथसः॑। <sup>b</sup> hdm<sup>1</sup>, वष्टिष्व॑ r.

This line must be spurious, as it repeats the sense of 149<sup>ed</sup>, which is common to A and B. Its inclusion would, moreover, give five and a half ślokas to the *varga* instead of five. The line 148<sup>ed</sup> is more appropriate here, as it interrupts the sense after 150.

\* Having thus referred to RV. i. 126. 2, 3 the author, in the following śloka, enumerates the gifts over again in close adherence to the wording of those two stanzas.

149. A hundred horses, a hundred necklets, ten chariots with maidens, (steeds) going in teams of four, and a thousand and sixty cows<sup>a</sup>—

गवां॑ देव॑ br, गवां॑विष्व॑ hm<sup>1</sup>fk.—वस्त्रपाधिकम्॑ br<sup>5</sup>, वस्त्रताधिकम्॑ m<sup>1</sup>, वस्त्राधिकम्॑ hfr, वस्त्रमादिकम्॑ n.—149, 150 omitted in d.

\* The text of the hymn (i. 126. 2, 3) has *nīkāñ chatam asvāñ . . vadhūmanta dāsa rathā-sañ . . saññih sahasram . . gavyam*.

150. Kakṣīvat, who obtained<sup>a</sup> (all this) from Svanaya Bhāvayava, both praised (him) after receiving (it) and recited (the hymn) 'At morn' (*prātaḥ*: i. 125) to his father.

प्रातः hm<sup>1</sup>rbfk, ततः r<sup>5</sup>n.—The end of the *varga* is here marked by ३० in bfk m<sup>1</sup>, not in hd.

\* The accusatives in 149 are of course governed by this verb.

31. *Gifts of kings. Nārāśamṣi stanzas. Opinions regarding i. 126. 6, 7.*

A 151. Now here (in 125) the rewards (of liberality) are for the most part set forth to him. The father, however, saw the second (stanza), which begins 'Possessed of many kine' (*suguh*: 125. 2).

The three ślokas 151-153 are found in hdr<sup>8</sup>m<sup>1</sup> only. They are in all probability an interpolation. The matter is superfluous (nor is there any reference to it in the Sarvānukramanī), and the style is suspicious (e.g. *ucyate*). The length of the *varga* is here no argument in favour of the genuineness of the lines. The last *varga* of two other chapters has fewer than the normal number of ślokas; chapter v having three, and vi only two. These three ślokas appear, however, to have been known to Sāyaṇa; for in his comment on i. 125. 1 he remarks that Kaksīvat went and told his father Dirghatamas of all he had received, and, on i. 125. 2, he goes on to say that in this stanza Kaksīvat's father, being pleased with the wealth Kaksīvat had brought, blessed the king abundantly.

A 152. The revered Saunaka says that the whole (hymn) is Kaksīvat's. But as to this (stanza), how could it, according to the indications (it contains), have been seen by Dirghatamas?

काशीवतं m<sup>1</sup>, कशीवतं hdr.

A 153. The answer is, that when 'At morn' (*prātah*: i. 125. 1) had been uttered (by Kaksīvat), he (Dirghatamas) was delighted by the gift to his son, and then uttered a prayer for the king with (the stanza) 'Possessed of many kine' (*suguh*: i. 125. 2).

प्रातरिलुप्ते m<sup>1</sup>, प्रातरिसूते hdr.

154. The stanzas in which the deeds of kings and their gifts, great, small, and middling, are told, should be understood to be called 'Laudations of Men' (*nārāśamṣi*)<sup>a</sup>, as the praise of kings (is expressed) by them in the ten books (of the Rg-veda)<sup>b</sup>.

यामिः hm<sup>1</sup>r, यानि bfk.—राज्ञां hm<sup>1</sup>r, राज्ञा bkr<sup>5</sup>.—प्रतीयाद्व hdfr, प्रतीयात् r<sup>5</sup>r<sup>7</sup>, प्रतीयात् k, ता प्रतीया b.—दाशतयीषु hdr, दाशतयीषु m<sup>1</sup>, (सुती) दृष्टा यात् वरिष्ठ r<sup>5</sup>r<sup>7</sup>, दृष्टरिष्ठ b, दृष्टरीष्ठ fk.

<sup>2</sup> Otherwise called 'Praise of Gifts' (*dānastuti*): on the relation of the latter to Nārāsāmpī stanzas cp. Bloomfield, Hymns of the Atharva-veda, SBE. xlvi, p. 688 f.

<sup>b</sup> After 154 m<sup>1</sup> adds the following three lines (=iii. 82):

विमलसुति तदिक्षादु बड्डवर्षवस्त तत् ।  
आशीर्वादेतु संज्ञासु कर्मसंज्ञासु देवताः । ७०  
बह्या ह बड्डवर्षव दिपदे थप संसुते ।

155. The five (stanzas) 'Lively' (*amandān*: i. 126. 1-5) are a song (in praise) of Bhāvayavya. With a couplet (6, 7) there is a conversation of a husband and wife <sup>a</sup>. Śākapūni thinks these two stanzas are a conversation of Indra and the king with Romaśā <sup>b</sup>.

संप्रवादो द्वृचेन  $hm^1r^4r^6$ , द्वे चाष्टी संप्रवादः  $fk$ , द्वे रिषो संप्रवादः  $b$ , द्वी चाष्टी संप्रवादः  $r$ .—संप्रवादं  $r$ , संवादं  $bfk$ , संप्रवादो  $hdm^1$ .—रोमश्चयेक्षराद्वौरु  $hm^1r$ , चक्षा-मध्यवेत ताम्भाम्  $bfk$ , चक्ष स्ता अष चेत ताम्भाम्  $r^2r^6r^7$ .

<sup>2</sup> Cp. Pischel, *Vedische Studien*, vol. i, p. 1.  
Nitimañjari on RV. i. 126. 6, 7.

<sup>b</sup> iii. 155-iv. 3<sup>ab</sup> are quoted in the

156. Śākaṭāyana thinks that in this couplet there is a story of a husband and wife<sup>a</sup> (in connexion) with Indra. Br̥haspati gave his daughter<sup>b</sup>, Romaśā by name, to king Bhāvayavya.

दृचेऽस्मिन्  $m^1r^3$ , दृचेऽस्मिन् b, दृचेऽस्मिन् h.d, दृचेऽस्मिन् r.—१५६<sup>ab</sup> is omitted in fk.—सुतां  $h.m^1r$ , स तां  $skr^2r^5$ , च तां n.—रोमश्चां r, रोमसां b, रोमश्चा  $hdfm^1$ , वेमश्चा k.—राष्ट्रे b.r.b, राष्ट्रो fk.—The last pāda is repeated in b only.—The end of the *varga* is here marked by ३१ in  $m^1bfk$ , by २७ in h.d.—After इति दृहैवतायां तुतीयोऽस्मादः (h.dr) समाप्तः is added in b.fk.

<sup>10</sup> According to the Sarvānukramaṇī, i. 126, 6, 7 are a colloquy of Bhāvavaya and Romaśā, husband and wife; cp. Sāyana on i. 126, introduction, and on stanzas 6 and 7.

<sup>b</sup> Sāyapa also, on i. 126. 7, states that Romaśā was the daughter of Bṛhaspati.

1. *Romasū and Indra. RV. i. 127-136. Praise in the dual.*

1. Then the Lord of Bays, the Companion of Śaci (Indra) becoming aware of that affair, (and) desirous of seeing his dear friend Svanaya, quickly went to him. The king joyfully honoured him with due ceremony.

तमर्चं hm<sup>1</sup>r, तसर्चं Bn.—०वामायु hm<sup>1</sup>r, ०वामाय bfkn.—०सहायः hm<sup>1</sup>bfk, ष्वसायः r, ०समेतः n.—प्रीत्वार्चयत्तं h<sup>1</sup>r, प्रीत्वार्चयं t<sup>1</sup>m<sup>1</sup>, प्रत्वार्चित तं b, प्रत्वर्चितं t<sup>1</sup>fk, प्रत्वर्चितस्तु r<sup>5</sup>r<sup>7</sup>.—विधिव राजा hm<sup>1</sup>r, विधिवा च राजा br<sup>5</sup>r<sup>7</sup> (०च b), विधिवा च राजा fkn.

2. And the daughter of the Aṅgiras (Brhaspati) came there: rejoicing she adored their feet. Indra then in a friendly way said to her, 'Have you hair or have you not, O Queen?'

हृष्टा hm<sup>1</sup>r, हृष्टा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, हृष्टा bfkn.—वर्षे hdfs, च वर्षे r, वर्षे b.

3. She in a childlike way then addressed him, 'Feel me closely (*upopa me*: i. 126. 7), Mighty One'<sup>a</sup>. The king having soothed her with the previous (stanza: i. 126. 6), rejoiced. She then followed her husband as a devoted wife.

वालः hdfr, वालः bk.—तं hbk, तं r.—जगाद् उपोप मे r, जगादोपोप मे hdm<sup>1</sup>, जगादोपेप मे f, जगादो योप मे b.—०या सांत्वं hdm<sup>1</sup>, सांत्वं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०या शांतं b, ०या शांतं fk, ०यर्चाय r.—प्रहृष्टः सो न्वग्रवत् hdm<sup>1</sup>, प्रहृष्टोवाचग्रवत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, प्रहरिषादन्वग्रवा b, प्रहरिषादंधग्रवत् f, प्रहर्षोदन्वग्रवत् r. The A MSS. appear to have endeavoured to remove the hiatus by inserting a syllable, while the B MSS. changed प्रहृष्टो into प्रहर्षाद्, which leaves the sentence without a verb.—सांत्वं hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>b, सोऽच्च fkr.—पतिं पतिग्रवता hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पतिं तु सांत्रवीत् r, पतिं ग्रवीत् b, पति ग्रवीत् fk.

<sup>a</sup> The quotation from the BD. in the *Nītimāñjari* on RV. i. 126, 6, 7 ends with this line (3<sup>ab</sup>).

4. Next follow two hymns (127, 128) addressed to Agni (beginning) 'Agni' (*agnim*: i. 127). There are (then) five (129-133) addressed to Indra (beginning) 'Which' (*yam*: i. 129). Here the stanza 'Forth this' (*pra tad*: i. 129. 6) is addressed to Indu, while Indra-Parvata are praised together (in) 'Ye him' (*yuvam tam*: i. 132. 6). Yāska here considered Indra to be predominant.

पश्चिमाणि m<sup>1</sup>r, पश्चिमाणि hdbfkr<sup>5</sup>r<sup>7</sup>.—०वृगच hm<sup>1</sup>r, ०वृगेका r<sup>5</sup>r<sup>7</sup>, ०द्रु चिनव b, ०द्रु चिन च f.—०पर्वती bfkr, ०पर्वता hdm<sup>1</sup> (as part of the *pratīka*).—त्विक्कं hm<sup>1</sup>, इक्कं तु bfkr, त्विक्कं तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मेन इह यासः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मेने यासः fk, मेने यासः b, मेने यासः एवं r.

5. For in (certain) stanzas (Indra's) bolt is praised as Parvata, and when there is praise (of the two) in the dual (*dvivat-stutau*) they say that Indra is predominant. (Beginning with) 'Hither thee' (ā *tvā*: i. 134. 1) there are nine<sup>a</sup> (stanzas: i. 134. 1-6, 135. 1-3) to Vāyu, (then) five (i. 135. 4-8) to Indra-Vāyu, (then) one (i. 135. 9) to Vāyu. The next (hymn: i. 136) has two predominant (deities).

स्तुतु सुतः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सूर्येतर्जु r, सूर्येतर्जु b, 5<sup>ab</sup> omitted in fk.—पर्वतविवि वस्त्रो m<sup>1</sup>, पर्वतविवि वस्त्रो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पर्वतवृद्धियस्त्रो hd, पर्वतो विद्वि वस्त्रो b, पर्वतो विद्वि वस्त्रो r.—द्विवत्सुती m<sup>1</sup>r, द्विवत्सुती hd, द्विवत्सुती b.—चेष्ट्रमाङ्गः hdm<sup>1</sup>, चेष्ट्रमाङ्गः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चेष्ट्रमाङ्गः b, चेष्ट्रमाङ्गः r.—आ ला वायोर्वच b, आ ला नव r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, आ ला वायोर्वच fk, आ ला वायोर्वच hdr<sup>3</sup>, आ ला वार्वयोर्वच r, आ ला यावो चाच m<sup>1</sup>.—The end of the *varga* is here marked by 9 in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> The *Sarvānukramapī* shows that *nava* must be read: ā *tvā* sad vāyavayam tu . . . *stirṣam* *nava*, *caturthyādyāḥ pañcagindryas ca*, 'ā *tvā* has six stanzas; it, as well as the following (tu), is addressed to Vāyu; *stirṣam* (136) has nine stanzas; the five stanzas beginning with the fourth (4-8) are addressed to Indra as well (as Vāyu).'

## 2. Distributed praise. RV. i. 137-139. *Vaiśvadeva* hymns.

6. There five (stanzas: i. 136. 1-5) have Varuna and Mitra for their gods; the following two (i. 136. 6, 7) are (addressed) to the (deities) mentioned<sup>a</sup>, Dyaus and the rest. Couples (of deities: *dve dve*), including the Two Worlds (*rodasi*), are praised together (*samstutē*)<sup>b</sup>, (each) in a verse<sup>c</sup> (*pada*), and the gods (are praised) with a hemistich (7<sup>ab</sup>); the rest (7<sup>cd</sup>) is distributed (in praise) <sup>d</sup>.

पद्म वरणमिष्टदेवा hbk, पद्म वरणं मिष्टदेवा r.—द्विवादिभ्यः hdr, द्विभ्यः bfk, द्विभ्य आवाः r<sup>5</sup>.—परे द्वे bfkr, पदे द्वे hdm<sup>1</sup>.—द्वे द्वे पदे hm<sup>1</sup>r, द्वे परे bfk, द्वे वा परे (संसुती) r<sup>5</sup>.

<sup>a</sup> *Divādibhyāḥ kathitābhyāḥ pare dve*; the *Sarvānukramapī* has *antye liṅgoktadevatye*.

<sup>b</sup> This does not mean, as the text of the hymn shows, praise in the dual (*samstuti*) as

opposed to *vibhakta-stuti* (cp. Nirukta vii. 8, and above, i. 117). <sup>c</sup> That is, Rodasi (dual) in 6<sup>a</sup>, Mitra, Varuna in 6<sup>b</sup>, Indra, Agni in 6<sup>c</sup>, Aryaman, Bhaga in 6<sup>d</sup>. <sup>d</sup> That is, Agni, Mitra, Varuna are praised separately (*vibhakta-stuti*).

7. The hymn 'We have pressed' (i. 137) is addressed to Mitra-Varuna. 'Forth, forth' (*pra-pra*: i. 138) is addressed to Pūṣan, the third (i. 139) is addressed to the All-gods. 'Let it be heard' (*astu śrauṣat*: i. 139) is the third hymn addressed to the All-gods.

A hymn to the All-gods may be (included) among those which contain many deities <sup>a</sup>.

सर्व श्रीष्ट bfkr<sup>b</sup>, एतस्यूल्म hm<sup>1</sup>r.—०देवतिष्ठ hm<sup>1</sup>rfk, ०देवतिष्ठ b.—The Sarvānu-kramāṇi, summing up the contents of this hymn, remarks: *vaiśvadevam etat*. The *etat*, however, does not seem to me to suffice for deciding in favour of the reading of hm<sup>1</sup>r.

<sup>a</sup> It has been stated above, ii. 132, 133, that hymns addressed to many deities are to be regarded as hymns to the All-gods.

8. There are variously (*bahuśāḥ*), in (hymns) addressed to the All-gods, stanzas, verses, hemistichs <sup>a</sup>, stanzas with two verses (*dvaipadāḥ*) or with three (*traipadāḥ*): (such) Vaiśvadeva (formulas) have two predominant (deities) or one predominant (deity) or many predominant (deities).

संस्तुष्टः hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, संस्तुष्टः r, संस्तुष्ट bfk.—पादर्थर्था bfk, पादा अर्थर्थी hd, पादा अर्थर्थी m<sup>1</sup>, अर्थर्थी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> and अर्थर्थी r (both without पादा).—०पदात्र hm<sup>1</sup>r, ०पदात्र b, (०)०पदात्रा f.—०पदात्रा: hm<sup>1</sup>r, ०पदात्रा bfk, ०पदात्रा: r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Op. above, ii. 133: *pādayā vā yadi vārdharcam rcaṇā vā* with reference to hymns to the All-gods.

9. There is (one: i. 139. 1) addressed to the All-gods, the second (2) is addressed to Mitra-Varuna; three (3-5) are to the Aśvins, then (one) is addressed to Indra (6), then (one) to Agni (7), one is addressed to the Maruts (8), then (one) is addressed to Indra-Agni (9); and the next is addressed to Brhaspati (10); the last (stanza) praises the gods (11).

10. The seer in the (stanza) 'Dadhyañc of me' (*dadhyāñc ha me*: i. 139. 9) praises either the (ancient) seers or himself <sup>a</sup> by

proclaiming his own origin among them. For this reason<sup>b</sup> some disagree in regard to this (stanza, saying), that Indra-Agni<sup>c</sup> are at the same time (*tu*) incidentally praised (*nipāta-bhāj*) in it.

दधृ ह मे hd, दधृ न m<sup>1</sup>, दधृ मे r, दह मे bsk.—ऽस्माद्वानं वा तेषु r, व्यामादायं वा तेषु bsk, वाचर्वायः सौति Am<sup>1</sup>.—शशंस यस्म Am<sup>1</sup>, शंस स्वयम्ब b, शश-स्वयम्ब r, संस्वयम्ब fk.—तस्मां तु bfkr, द्विव hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (one syllable short).—The end of the *varya* is here marked by २ in hdbfkm<sup>1</sup>.

<sup>a</sup> The reading of A appears to be a corruption because the first pāda here has eleven syllables ending with an iambic, *atharvānah* is nominative, and this name does not occur in the stanza, and the perfect *śasānsa* is used along with the present *stavati*. <sup>b</sup> *Tasmād* seems to mean: since no deity appears if the seer is described as proclaiming his ancestry, others say Indra-Agni are the deities of the stanza. <sup>c</sup> The *Sarvānukramanī* simply states Indra-Agni to be the deities of the stanza.

### 3. Story of the birth of Dirghatamas.

11. There were (once) two seers' sons, Ucathya and Brhaspati. Now Ucathya's wife was Mamatā by name, of the race of Bhṛgu<sup>a</sup>.

<sup>a</sup> This and the next four ślokas (11-15) are quoted in the *Nitimañjari* on RV. i. 147. 3.

12. Brhaspati, the younger (of the two), approached her for sexual intercourse. Now at the time of impregnation the embryo addressed him :

कन्तियान् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, अवीयान् br, अवीयीहृ fk n.—प्रत्यभाषत Am<sup>1</sup>, प्रत्यविष्वत skrn, प्रत्यविष्वत b.

13. 'Here am I previously engendered; you must not cause a commingling of seed.' Brhaspati, however, could not brook this remonstrance about the seed.

तच्छुक्तप्रतिष्वर्धं hm<sup>1</sup>r, तं शुक्तप्रतिष्ठानं r<sup>5</sup>, तं शुक्तप्रतिष्वातं bn, ते शुक्तं पतिष्ठानं fk.— न ममर्व वृहस्पतिः hm<sup>1</sup>r, वृहस्पतिरमर्वयत् fk r<sup>6</sup>n, वृहस्पतिरर्थमन् b.

14. (So) he addressed the embryo: 'Long darkness shall be your lot.' And (hence) the seer, Ucathya's son, was born with the name Dirghatamas (Long Darkness).

तं गर्भं hdm<sup>1</sup>r, गर्भं तं bskn.

15. He when born distressed the gods, having become suddenly blind. The gods, however, gave him (the use of) his eyes (*tan-netre*); so he was cured of his blindness.

भ्रतपद्मवाण् hm<sup>1</sup>r<sup>4</sup>bfkr<sup>2</sup>, भ्रवद्देवाण् r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n, ज्यतपद्मोक्ताण् r.—ज्यक्त्याद् hm<sup>1</sup>r<sup>3</sup>b  
fkr<sup>2</sup>r<sup>5</sup>n, एतस्माद् r.—तद्विषे m<sup>1</sup>, तं नेत्रे hdb, वद्वेति fk, (देवा सु) ता नेत्रे r, तस्माद्ये  
r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सः hdbfk, इ m<sup>1</sup>, च r.—The end of the *varga* is here marked by ३ in bf, not in  
hdm<sup>1</sup>k.

4. Hymns revealed to Dirghatamas: RV. i. 140-156.

16. With four<sup>a</sup> (hymns beginning) 'To him seated on the altar' (*vediṣade*: i. 140) he praised Jātavedas (Agni). 'Kindled' (*samiddhah*: i. 142) is an Āpri hymn, its last (stanza) being addressed to Indra (i. 142. 13). The six (i. 145-150) following (beginning) 'Him' (*tam*: i. 145. 1) are to Agni.

तमित्येः परायि षट् br, षष्ठिमः स्त्रिमित्येः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, प्राष्टायेः परायि च hm<sup>1</sup>r<sup>3</sup>.  
As all the MSS. have चतुर्भिर्द्, i. e. 140-144 (deducting 142, the Āpri hymn), the reading of B (तम् and षट्) must be right; that of A (ष, 143, and षष्ठी, 143-150) would include 143, 144, which have already been mentioned.—16<sup>ab</sup> is omitted in f, the whole of 16 and 17 in k.

<sup>a</sup> That is, i. 140, 141, 143, 144. An Āpri hymn, when interrupting a series of hymns, is similarly left out of account in v. 12 and other passages below.

17. But Mitra-Varuna are praised with the three (151-153) hymns (beginning) 'A Friend' (*mitram*: i. 151). 'A Friend' (*mitram*: i. 151. 1) expresses that this (stanza) is addressed to Mitra (only). 'May the kine' (*ā dhenavah*: i. 152. 6) lauds

सूतिर् br, सूति fm<sup>1</sup>, सूति hd.—मैत्रीम् m<sup>1</sup>, मैत्री hbfr, मैत्री d.

18. either Aditi or Agni; for (its) character is evidently such<sup>a</sup>. Saunaka, however, thought that both in Kutsa<sup>b</sup> and here Aditi means Agni only<sup>c</sup>.

दितिं स्त्रेष्व hdm<sup>1</sup>r, दिति यात्सु: br<sup>6</sup>r<sup>7</sup>, दिती यात्सु fk (i.e. the reading of B is यात्सु:  
for स्त्रेष्व in A).—कुत्से वेह hm<sup>1</sup>rb, कुत्से वेह fk, कुत्सी वेह r<sup>6</sup>r<sup>7</sup>.—18<sup>b</sup>=v. 87<sup>b</sup>, vi. 94<sup>b</sup>,  
viii. 62<sup>d</sup>.

<sup>a</sup> That is, the form of the name appearing in the stanza is Aditi, but it means Agni according to Saunaka's view stated in the next line: hence 'Aditi or Agni.' <sup>b</sup> That

is, in RV. i. 94. 15. <sup>a</sup> Or according to the reading of B: 'Yāska considered Aditi to be Agni in RV. i. 94. 15, and Śaunaka in this passage.' Yāska in introducing RV. i. 94. 15 remarks (Nirukta xi. 23): *agnir apy aditir ucyate*.

19. The seer may here mention (Aditi) either incidentally (*prasaṅgāt*) or because he saw (Agni in this form). The three (hymns) after this (i. 154-156), (beginning) 'Of Viṣṇu now' (*viṣṇor nu kam*: i. 154. 1), are addressed to Viṣṇu;

The reading of 19<sup>ab</sup> in the text is that of hm<sup>1</sup>r, चृष्णिरप्यः प्रसत्तत्वादृद्वापीत्य-  
कीर्तयत् r<sup>5</sup>, चृष्णिरप्रसत्तत्वा दृद्वायात्यकीर्तयत् b, चृष्णिरप्रसत्तत्वा दृद्वा या सम-  
कीर्तयेत् fk (प्रकाशत्वा k).

20. and with the three stanzas 'Forth your' (*pra vah*: i. 155. 1-3) Indra-Viṣṇu are praised together. In the stanza 'Those of you two' (*tā vām*: i. 154. 6) he (the seer) may be said to long for (*vā kāṅkṣati*) the mansions of Viṣṇu.

प्र वच तिष्ठति॒ निर् hd (cp. Sarvānukramapī ए॒ष्ट॒स्त्रा॒ष्ट॒स्त्र॒चः, 'the first triplet is addressed to Indra as well,' scil. as Viṣṇu), प्र वचतः॒ भिर् m<sup>1</sup>r<sup>3</sup>, ता वां चतुर्ष्मिर् r<sup>5</sup>r<sup>7</sup>, वा चा चतुर्ष्मिर् bfk, प्र वः पात्तं चतुर्भिस् (तु) r. Here we see not only how easily चतुर्ष्मि० is substituted for च तिष्ठ०, but the masc. form चतुर्भिः for the fem. चतुर्ष्मिः in the BD.—चृष्णिर्भू॒ hm<sup>1</sup>r<sup>3</sup>bfkr<sup>5</sup>r<sup>7</sup>, तु r.—ता चामित्य॒चि hm<sup>1</sup>r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, चामित्य॒चि fk (प्रकाशि k), चृष्णिस्व॒त्य॒चि r.—The end of the *varga* is here marked by ४ in hdbfk, not in m<sup>1</sup>.

### 5. Story of Dirghatamas (continued).

21. <sup>a</sup> His attendant slaves, being weary, bound the aged and blind Dirghatamas and cast him down <sup>b</sup> into the waters of the river.

परिचारिणः hm<sup>1</sup>r, परिचारकाः Bn.—वधा hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वधा b, वध r, वधी fk,  
वधी n.—वधाद्धुः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (RV. i. 158. 5), वधाद्धुः hm<sup>1</sup>skn, वधाद्धुः r, वधाद्धुः b.

<sup>a</sup> The following four and a half ślokas (21-25<sup>ab</sup>) are quoted in the Nītimāfiṣī on RV. i. 18. 1 and i. 158. 5; cp. Sāyapa on RV. i. 158. 3, 4. <sup>b</sup> Op. RV. i. 158. 5: *dāsā yad iñ susamubdhām avādhuḥ*; cp. Nirukta iv. 6: *tritam kūpe 'vahitam*.

22. One among them, Traitana by name, tried to strike him away with his sword, and (in so doing) cut to pieces (*nyakrntata*) his own head, shoulders and breast <sup>a</sup>.

चेतनो  $hm^1r$  (=RV. i. 158. 5), चेतनो  $r^1r^4r^6$ , चेत  $fk$ , चेतनो  $b$ . — अपाहृत्  $hdr$ , उपाहृत्  $m^1$ , अपाहृत  $fk$ , अपाहृत  $b$ , अपाहृत्  $n$ .

\* Cp. RV. i. 158. 5: *śro yad asya trattano vitakṣat, svayam dāsa uro aṇśāv apī gdha.*

B 23. Now Dirghatamas having (thus) slain him (who had) involved (himself) in great sin, moved his limbs there (in the river), (though) excessively stupefied (*unmohita*) by the water (*uda*).

महता  $Bn$ , सहसा  $m^1$ . — वृत्तं  $m^1r^3r^6r^7n$ , वृत्तां  $fk$ , वृत्तः  $b$ . — \*व्यगुदस्त्रिव  $r^2r^5r^7$ , \*व्यगु-  
दस्त्रिव  $fk n$ , \*व्यगुदास्त्रिव  $b$ , \*व्यगुदस्त्रिव  $m^1$ . — ततोदोषोहित  $b$ , ततोदोषोहितो  $r^2r^5r^7$ ,  
ततोदोषोहिति (मृशम्)  $m^1$ , ततोदोषोहिति (मृशम्)  $fk$ , ए तु दागहतो  $n$ . — This śloka  
is omitted in *hdr*, but is found in  $b\ fkr^2r^5r^7m^1n$ .

24. Now the currents (*nadyaḥ*)<sup>a</sup> threw him up in the neighbourhood of the Aṅga country.

B Uśij was employed<sup>b</sup> in the house of the king of Aṅga. Through desire of obtaining a son,

तप्तप्र  $b$ , तं तुपं  $r^5r^7n$  (g), तप्तप्र  $fn$  (ab), तप्तयं  $n$ , तप्तः सर्वाः  $hdm^1r$  (तप्तः occurs in RV. i. 158. 5). That तप्तः was in the original form of the text seems certain, and that सर्वाः was inserted later to supply the place of syllables which had dropped out (first तं after तु, and then the augment in समुद्दिष्पत्) is highly probable. — समुद्दिष्पत्  $fkr^5r^7n$ , समुद्दिष्पत्  $b$  (the plural changed to the singular probably owing to the loss of the plural तप्तः), समुद्दिष्पत्  $hdm^1r$ . The form उद्दिष्पत् occurs again below, iv. 88. — चुतां  $m^1r^3r^6r^7$ ,  
चुतोम्  $b$ , चुतम्  $fk$ , दासीम्  $n$ . — 24<sup>cd</sup> is wanting in *hdr*, but is to be found in  $Bm^1n$ .

\* Cp. RV. i. 158. 5: *na mā garan nadyo mārtamāḥ*, 'the most motherly streams did not swallow me up.' <sup>b</sup> I have changed this acc. in order to be able to separate this from the following śloka in translation.

B 25. the king dispatched (this) slave (to Dirghatamas). The great ascetic observing her to be devoted (to him), after he had come out (of the water), begat (with her) the seer Kakṣīvat and others.

राजा  $m^1r^3r^6r^7n$ , राजां  $bfk$ . — प्रहितां दासीं भतां  $r^3r^5r^7$ , प्रहिता दासी भता  $m^1bfk$ ,  
प्रहितां दासा शुद्धां  $n$ . — भता भहतपाः  $r^3r^5r^7$ , भता भतपाः  $b$ , भता भतयाः  $f$ , भता  
रभे तथा  $m^1$ , (द्वाता) रमभुजिः  $n$ . — 25<sup>ab</sup> not in *hdr*, but in  $Bm^1n$ . — अनद्वामास चोत्याय  
*hdr*, सोऽशीजनहृष्ट शिक्षां  $bfkr^2r^5r^7$  (श्वाद्  $r^3r^5r^7$ ), सा च कचीवतं जप्ते  $n$ . — 25<sup>cd</sup>  
omitted in  $m^1$ . — The end of the *varga* is here marked by ५ in *hdb*, by ६ in *f*, not at all in  $m^1k$ . — In *hd* the *varga* has only three ślokas.

## 6. Deities of RV. i. 157-163.

26. And the seer praised with the two (157, 158) hymns (beginning) 'He is awake' (*abodhi*: i. 157. 1), the two *Āsvins*: but with the two (159, 160) following (beginning) 'Forth' (*pra*: i. 159. 1), Heaven and Earth. That which comes next to these (*etad-uttaram*)

तुष्टाव देव  $hm^1r$ , तुष्टाव विव  $bfk$ , तुष्टविति च  $f$  (सुताभाम्)  $r^5r^7$ .—०व्वी तु  $hm^1r$ ,  
०व्वी ते  $b$ , ०व्वी त  $fk$ , ०व्वी त  $r^5r^7$ .

27. (beginning) 'Why' (*kim*: i. 161. 1) is addressed to the *Rbhus*. The two (162, 163) following (beginning) 'Not us' (*mā nah*: i. 162. 1) are a laudation of the sacrificial horse. In the (stanza) 'Full-haunched' (*irmāntāsah*: i. 163. 10) he extols the horse as he is being led.

परे  $bfkr^5r^7$ , परे  $hm^1r$ . The former is obviously the correct reading, as both 162 and 163 are in praise of the sacrificial steed, and if परे were read, there would be no reference to 163 as a hymn.

28. And here also (i. 163. 10) the many steeds belonging to his troop (*svayūthyāḥ*) are praised: both the yoked and unyoked are incidentally (*prasaṅgāt*) mentioned.

सयुषास्  $m^1r$ , सयुषास्  $hdbf$ , सयुषास्  $k$ .—तस्य  $m^1bfr$ , तच्  $hd$ .

29. He speaks of him (though) not (yet) sacrificed as (already) sacrificed, of (his) future (state) as if past. Of his flesh (*māṃsa*)<sup>a</sup>, of the basket (*sūna*)<sup>b</sup>, of the pots (*caru*)<sup>c</sup>, and of the oblation (*havis*)<sup>d</sup>,

मविष्म चाह मूतवत्  $hm^1r^3r^5r^7$ , मविष्मं च मूतवत्  $bfk$  (०तत्  $f$ ), हविष्मं चाह सूषयः  
०.—तस्य  $m^1$ , तस्य  $hd$ , तस्य  $r$ , तत्  $bfk$ .—मांसस्य सूषस्य  $hm^1r$ , सौगस्य च मांसस्य  
 $bfkr^5r^7$  (०तस्य  $r^5r^7$ ).—चरूणां  $r^5r^7$ , चतुर्णी  $hm^1r^3$ , चतुर्णां  $r$ , चरूणां  $b$ , चरूणां  $fk$ .—  
हविषस्या  $hm^1r^3r$ , चक्र विषाक्षया  $r^5r^7$ , क्रिविष्या  $bfk$ .

<sup>a</sup> Cp. i. 162. 9: *asvasya kravisah*; see also 10, 12, 13. <sup>b</sup> The form occurring in the RV. (i. 162. 13) is *sūnāḥ*; if the reading of  $hm^1r$  is original, the gender has been changed, possibly because this form was taken as a masc.; but in its two other occurrences in the RV., the word, being used in the sing., is clearly fem. The reading of B, *saunasya ca māṃsasya* would mean 'flesh collected in the baskets'; cp. RV. i. 161. 10:

*māṇasya* .. *sūnayāśbhytam*. A's reading *sūnasya* is, however, more in keeping with the style of the present passage, in which every object is otherwise enumerated without an attributive adjective. <sup>o</sup> In i. 162. 13, where the form *caruṣām* occurs. <sup>d</sup> The form *kaṇīṣak* occurs in i. 162. 17.

30. and of the robe (*vāsas*) and upper covering (*adhvāsa*)<sup>a</sup>, and of his body (*gātra*)<sup>b</sup> which is mentioned as about to be dissected (*viśasya*)<sup>c</sup>, of the spit (*śūla*)<sup>d</sup> and the post (*sthūnā*)<sup>e</sup>, and of the axe (*svadhiti*)<sup>f</sup> there is here (*atra*) laudation.

यदिश्वस्त च कीर्तितम् hm<sup>1</sup>r<sup>3</sup>kr<sup>2</sup>, यदिश्वस्त च कीर्तितम् fb, यद्वीश्वस्त च कीर्तितम्<sup>1</sup>, स्वधितिष्य प्रकीर्तितम् r (by mistake from the next line).—गात्रस्त शुष्कसूखानां m<sup>1</sup>, गात्र-शुष्कसूखानां (no च) hd, गात्रशुष्कसूखानां च r<sup>2</sup>r<sup>5</sup>, गात्रस्तस्तशुष्कानां च b, गात्रशुष्क-शुष्कानां च f.—The end of the *varya* is here marked by ६ in m<sup>1</sup>bfk, not in hd.

<sup>a</sup> Both *vāsas* and *adhvāsa* occur in i. 162. 16. <sup>b</sup> The word occurs in the singular in i. 162. 11, and in the plural in 18, 19, 20. <sup>c</sup> Op. i. 162. 18: *gātrā* ... *paruṣ-parur* .. *vi* *śāstā*; cp. 19: *ātvasya* *viśastā*, and 20: *mā te* .. *avīśastā* .. *gātrāṇy* *asīnā* *mithū* *kaḥ*. <sup>d</sup> Cp. i. 162. 11: *te* .. *abhi* *śūlaṃ* *nīhatasya*. <sup>e</sup> The word *sthūnā* does not occur in the hymn, but its equivalent *āśva-yūpa* is used in i. 162. 6, and *svāru* in 9. <sup>f</sup> The word *svadhiti* occurs in i. 162. 9, 18, 20.

#### 7. Deities of RV. i. 164: the three Agnis; the year.

31. There is here also mention of the goat (*chāga*)<sup>a</sup> (and) praise at the same time of Indra-Pūṣan<sup>b</sup>.

The hymn which (begins) 'Of this benignant' (*asya vāmasya*: i. 164)<sup>c</sup> is stated to be addressed to the All-gods.

कावस्त hm<sup>1</sup>r<sup>3</sup>bfkr<sup>6</sup>, मात्रस्त r.—सह शुतिः m<sup>1</sup>r, सह शुतिः h, च कीर्तितम् fkr<sup>3</sup>r<sup>5</sup>, च प्रकीर्तितम् b.—गात्र इश्वरा<sup>1</sup> r, गात्रेश्वरा<sup>1</sup> MSS.—३१<sup>ab</sup> is omitted in d, ३१<sup>cd</sup> in f.

<sup>a</sup> The goat is mentioned three times in this hymn, twice as *aja* (2, 4), and once as *chāga* (3). <sup>b</sup> In i. 162. 2 along with the goat. <sup>c</sup> The term *asyavāniyam* (*sūktam*) is also used in *Rgvidhāna* ii. 26. 2 and *Manu* xi. 251.

32. In it are various sayings (*pravādāḥ*) and here (too) mention of the gods.

B In the stanza 'Of this' (*asya*: i. 164. 1) in the hymn, three brothers<sup>a</sup> are spoken of in the third person (*parokṣa*)—I will explain (them).

तच्च b, त्वच् r, वच्च hd.—चाच्च वीर्तन्म् hm<sup>1</sup>r, चाश्च वीर्तन्म् b.—32<sup>a</sup>b omitted in fk.—वच्चामि bm<sup>1</sup>, वच्चा fk.—चतरस्त्वयः m<sup>1</sup>, चतरस्त्वयः b fk. The next śloka and the contents of RV. i. 164. 1 make the emendation भातरस् certain.—32<sup>c</sup>d wanting in hdr.

<sup>a</sup> Another instance of the nom. being loosely used for the acc.; cp. i. 28 and Meyer, व्यग्निधान, p. ix.

33. Now the benignant, grey-haired one is Agni, while the middle brother is Vāyu. The third here is butter-backed (*ghṛita-prṛṣṭha*)<sup>a</sup>: (his) seven rays are praised b.

भाता तु hdr, भा तु m<sup>1</sup>, भाता च b fk.—तुतीयोऽच्च hm<sup>1</sup>r, तुतीयोऽऽः r<sup>5</sup>, तुतीयोऽऽ b fk.—सुताः hm<sup>1</sup>r, सुताः b fk.

<sup>a</sup> Cp. RV. i. 164. 1: *त्रियो भ्रातृता ग्हृतप्रृष्ठाह*, explained by Yāska, Nirukta iv. 26, as the terrestrial Agni: *ayam agnīḥ*. <sup>b</sup> The expression *saptapetram* in RV. i. 164. 1 is explained by Yāska (ibid.) as the seven rays of the sun.

34. But the following (stanzas) tell of Agni, how he rains and protects<sup>a</sup>; and of days and nights (*ahorātra*), of days (*dina*), of months, and of revolving seasons<sup>b</sup>.

पाति hm<sup>1</sup>r, वानि b fk, वानि r<sup>2</sup>r<sup>5</sup>.—चहोरात्मा॒ r<sup>5</sup>, चहोरात्मा॒ hbfk, चहोरात्मा॒ m<sup>1</sup>r.—दिवान् hm<sup>1</sup>r<sup>5</sup>fk, दिवान् b.—चतुर्ंश्च hm<sup>1</sup>r, रुद्रश्च f, सप्तद्वयं b, पश्चांश्च r<sup>5</sup>.—परिवर्तिंश्च b, परिवर्तिः fk, परिवर्तन्म् hm<sup>1</sup>r, परिवर्तन्म् r<sup>5</sup>.—34<sup>b</sup>=vii. 24<sup>b</sup>.

<sup>a</sup> Especially in BV. i. 164. 7. The same expressions are used of Sūrya in vii. 24. <sup>b</sup> Yāska, Nirukta iv. 27, explains *त्रिनाभि* (RV. i. 164. 2) as referring to the seasons, *द्वादशारा* (RV. i. 164. 11) as referring to the months, *sapta शतानि विंशतिः च* (ibid.) as referring to the days and nights in the year. Yāska does not, in his comment, use the expression *dina*, which, however, is here probably meant as an explanation of the three hundred and sixty spokes in the wheel of the year (i. 164. 48).

35. With the following (stanzas)<sup>a</sup> the seer celebrates the year (*samvatsara*) like a wheel (as) fivefold, and threefold, sixfold and twelvefold<sup>b</sup>:

च चिधा br<sup>2</sup>r<sup>5</sup>, च तुमा॒ f, चिद्धां॒ hr.—द्वादशधीष्य च hm<sup>1</sup>r, द्वादश वापि च b fk, द्वादशधापि वा॒ r<sup>5</sup>.—35<sup>a</sup>b has the following form in Sāyaṇa: चिधा द्वादशधा षोडा॒ पद्धधा॒ सप्तधा॒ तथा॒.—वीर्तन्यत्वृष्टिः॒ bs, वीर्तन्यत्वृष्टिः॒ hr (७८० h), वीर्तन्यत्वृष्टिः॒ f.—The end of the *varga* is here marked by ७ in hdbfk, not in m<sup>1</sup>.

<sup>a</sup> That is, RV. i. 164. 12-16. <sup>b</sup> This śloka is quoted by Sāyaṇa on AV. xix. 53. 2, being introduced with the words *tathā ca सुनाकोऽप्य अहे*.

## 8. Account of the contents of RV. i. 164 (continued).

36. and knowledge of the soul (*kṣetra-jñāna*)<sup>a</sup> and the cow (*dhenu*)<sup>b</sup>, the buffalo (*gauri*)<sup>c</sup>, Vāc<sup>d</sup>, Sarasvatī<sup>e</sup>, and the ordinance (*dharma*) of former ages, the Sādhyas, and the troops of the gods<sup>f</sup>;

वैष्णवानं h̄dr<sup>3</sup>b, वैचं शानं r<sup>5</sup>, वैष्णवानं m<sup>1</sup>bfk.—गौरीं h̄dr, गौरी m<sup>1</sup>bfk.—धर्मं पूर्वयुवीयं च m<sup>1</sup>r, धर्मं पूर्वयुवीयं च h̄dr<sup>3</sup>, धर्मं पूर्वयुवानां च bfkr<sup>3</sup>r<sup>5</sup>.—साधान् hdm<sup>1</sup>r, साधान् b, साधा fk.—देववशान् hdm<sup>1</sup>r, देववशा f, देवरात्रां b, देवरात्रा k.

\* This appears to be an abbreviated expression for *kṣetra-jñāna-jñāna*; see below, iv. 40 and cp. *kṣetra-jñāna* in the St. Petersburg Dictionary. The reference in the text is to i. 164. 16 ff., e.g. 18: *manah kuto adhī prajātam?* <sup>b</sup> Referred to by this name in i. 164. 26. <sup>c</sup> i. 164. 41. <sup>d</sup> i. 164. 45. <sup>e</sup> i. 164. 49. <sup>f</sup> i. 164. 50: *devāḥ... dharmaṇi; prathamāni... pūrve sādhyāḥ.*

37. and the various activities of Agni, Vāyu, and Vivasvat (the Sun)<sup>a</sup>, and the mighty power (*vibhūti*) of Agni and Vāyu in the stationary and moving world<sup>b</sup>;

वर्माणि चपि० bfk, वर्माणि लपि० h̄dr.—चवति bfkr<sup>3</sup>r<sup>5</sup>, चवती hm<sup>1</sup>r.—चासु० br<sup>3</sup>r<sup>5</sup>, चासु० fk, चासु० hdm<sup>1</sup>r.

\* In i. 164. 44: *vapata ekaḥ... viśvam eko abhi caṣṭe... dhrājir ekasya dadṛṣe na rūpam.* <sup>b</sup> It is not clear what passage is here regarded as describing the powers of the two gods, Agni and Vāyu, in contrast with those of the three, Agni, Vāyu, and Vivasvat, in i. 164. 44; perhaps 47 is meant.

38. the taking (*haranam*)<sup>a</sup> of water (*vār*) by the (Sun's) rays and its discharge again<sup>b</sup>. There is here also glorification of the activities of Parjanya, Agni<sup>c</sup>, and Vivasvat<sup>d</sup> (the Sun).

रस्मिन्दिवातो bfkr<sup>3</sup>, रस्मिन्दिवातं r<sup>5</sup>, रस्मिन्दिवं hm<sup>1</sup>r.—विसर्वं m<sup>1</sup>r, विसर्वः hd, विसर्वं b, विसर्वं bfkr<sup>2</sup>.—चाष hdm<sup>1</sup>br, चाष bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

\* In i. 164. 51<sup>ab</sup>: *samāṇam etad udakam ut caity ava cākabhh.* <sup>b</sup> Cp. above, i. 68 and ii. 19. <sup>c</sup> In i. 164. 51<sup>cd</sup>. <sup>d</sup> In i. 164. 52.

39. Now mother and son are Vāc (Speech) and Prāṇa (Breath): the mother is Vāc, the son is the other (Prāṇa). Prāṇa is (meant by) 'Sarasvat'<sup>a</sup>, while Vāc they call Sarasvatī<sup>b</sup>.

वाक्प्राणी hm<sup>1</sup>r, वाक्प्राणी bfk.—प्राणी hr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>, प्राणी bfr, प्राणी k.—39<sup>d</sup>= ii. 51<sup>d</sup>.

<sup>a</sup> In ii. 51 Sarasvat is one of the names of the Middle Agni or Indra. *Sarasvantam* is here a quotation from the text of RV. i. 164. 52<sup>d</sup>: *sarasvantam avase johavīmī*. <sup>b</sup> Op. ii. 51, where Sarasvatī is identified with Vāc in the same words.

40. The body joined with the organs of sense is designated *kṣetra*. Prāṇa alone knows it: hence he (Prāṇa) is spoken of as 'he who knows the body' (*kṣetra-jñā*).

सेषं hrbfk, षष्ठं m<sup>1</sup>.—सेषम् bskr, षष्ठं hd.—The end of the *varga* is here marked by ए in hd m<sup>1</sup> bskr.

9. RV. i. 164 (concluded). RV. i. 165: Indra and the Maruts.

B 41. Śaka is (used) in (the sense of) cloud<sup>a</sup>; its *dhūma* is water<sup>b</sup> or garment<sup>c</sup>. The bull<sup>d</sup> is Soma; and the three lords<sup>e</sup> (*adhipa*) are his purifiers<sup>f</sup>.

मेषे m<sup>1</sup> kr<sup>2</sup>, मेषे f, मेष b, मेषः r.—धूमः r, धूम b, धूमे m<sup>1</sup> fkr<sup>2</sup>.—चास r, चास f, पास b, पाश k.—०षिपाः m<sup>1</sup> br, ०षिपा fk.—41 and 42 are not found in h d r<sup>1</sup> r<sup>2</sup> (r<sup>3</sup>?) r<sup>4</sup> r<sup>5</sup>.

<sup>a</sup> This is meant as an explanation of *śakamayam dhūmam* in RV. i. 164. 43. <sup>b</sup> Cp. Meghadūta 5: *dhūma-jyotiḥ-salla-marutāṇī sāgnipātāḥ . . meghāḥ*. <sup>c</sup> That is, as the envelope of the cloud; cp. op. cit. 61. <sup>d</sup> That is, in RV. i. 164. 43<sup>6</sup>. <sup>e</sup> That is, the *trayah keśināḥ* in RV. i. 164. 44. <sup>f</sup> As the present *varga* contains eight ślokas, the presumption is that three of them are later additions. That 41 is one of these is highly probable, because in the first place it has the general appearance of a gloss, and, secondly, because, after the consideration of the individual stanzas of RV. i. 164 has been concluded, it refers back to an earlier stanza.

B 42. That (part of i. 164) which ends with (the stanza) 'The buffalo' (*gaurīḥ*: i. 164. 41) is addressed to the All-gods<sup>a</sup>; afterwards there may be (said to be) separate praise (*prithak-stuti*). The two (stanzas: 46, 47), 'Indra, Mitra' (*indram mitram*: i. 164. 46), are addressed to Sūrya<sup>b</sup>; the last (stanza) to Sarasvat (i. 164. 52) may optionally (*vā*) be addressed to Sūrya<sup>c</sup>.

स्वात् m<sup>1</sup> r, स्वा bfk.—०सुतिः m<sup>1</sup> br, ०सुति f, सुति k.—इमे सौर्यो m<sup>1</sup>, इमी सौर्यो r, इमे सौर्यो b, इमे सौर्यो fk.—सौरी वास्त्वा m<sup>1</sup> b, सौरी वास्त्वा r, सौरी चरत्वा f, सौरं चरत्वा k.

<sup>a</sup> Cp. Sarvānukramapī: *gaurī iti . . etad-antay vaitvadevam*. <sup>b</sup> Cp. Sarvānukramapī: *indram mitram sasryau*. <sup>c</sup> Cp. Sarvānukramapī: *antyā sarasvate sūryāya vā*. This and the two preceding quotations show that this śloka was known to the author of the Sarvānukramapī, and it must therefore belong to the original text of the BD.

A 43. Now this hymn contains little praise <sup>a</sup>: it lauds knowledge. And because it contains many statements, water (*salila*) <sup>b</sup> is (also) mentioned (in it) <sup>c</sup>.

ऋषस्वावं स्तेतत्  $r^1 r^2 r^4 r^6 m^1$ , ऋषस्वावं त्वेतत् h.d.—शानमेव  $r^1 r^2 r^4 r^6 m^1$ , शानमेव h.d.  $r^2$  must in R's note on this line be a mistake for  $r^3$ , for bfk, with which  $r^2$  regularly agrees, omit this śloka, while  $hr^1 r^4 r^6$ , with which  $r^3$  otherwise agrees, have it.

<sup>a</sup> The Sarvāukramāṇī has the same words, *alpastavaṇ tv etat*, adding *atra prāyepa jñāna-...-prāśāpsā ca*. Hence 43<sup>ab</sup> must have belonged to the original text. <sup>b</sup> *Salilāṇī* occurs in i. 164. 41. The meaning is: it is not surprising that among its multifarious contents this statement should also occur. <sup>c</sup> 43<sup>cd</sup> looks like a later addition.

44. <sup>a</sup>(The hymn) 'With what?' (*kayā*: i. 165) is traditionally held to be the chief (*parama*) <sup>b</sup> dialogue of the Maruts and Indra. The odd (stanzas) are (the speech) of the Maruts <sup>c</sup>, all the even ones, including the last <sup>d</sup>, are Indra's,

मारुतेक्ष्यु फk, मारुतेवसु b, मारुतेक्ष्यु  $hdm^1 r$ .—परमः शूतः  $hm^1 r$ , परमस्तः:  $fr^2 r^5$ , परम त्वितः b.—सर्वाः  $hm^1 r$ , तच bfr<sup>5</sup>.—सहान्त्वया  $bm^1 r$ , सहान्त्वया dfk, संहान्त्वया h.

<sup>a</sup> Slokas 44-55 are translated by Sieg, *Sagenstoffe*, pp. 108 f. <sup>b</sup> Sieg translates *parama* by 'following' ('das folgende Lied'); but *para* only (not *parama*) has this sense in the BD., and, as far as I know, elsewhere also. The meaning appears to be that this is the most important dialogue in the RV. between Indra and the Maruts, though there are other hymns of a similar character (e.g. i. 170). <sup>c</sup> Cp. Sarvāukramāṇī: *tṛṣṇyādyayujo marutāṇi vākyāṇi*. <sup>d</sup> That is, the last of the dialogue, the twelfth stanza; the last three stanzas not being regarded as part of the dialogue, but as addressed by the seer to the Maruts (see next śloka).

45. (as well as) the eleventh and the first. The next triplet (i. 165. 13-15) is addressed to the Maruts.

B But the authorship (*kartṛtvam*) <sup>a</sup> of the triplet there <sup>b</sup> is attributed <sup>c</sup> to another <sup>d</sup>.

मारुतस्तुच  $hm^1 r$ , मारुतस्तुच  $r^5 r^7$ , मारुतस्तुच b, मारुतस्तुच fr.—उत्तरः  $hm^1 r^3$ , उत्तराः  $br^6 r^7$ , उत्तरः f, उत्तरः kr (cp. Sarvāukramāṇī, अर्षस्तुचः).

<sup>a</sup> With *kartṛtvam* = *āṛṣakam* cp. *kṛtvā* = *dṛṣṭvā* in the obviously spurious line above, ii. 77. <sup>b</sup> At the end of RV. i. 165. <sup>c</sup> The authority here vaguely indicated is probably the Arṣāukramāṇī, i. 25, 26, where the Rishi of the even stanzas is stated to be Indra, the seers of the odd ones (*tṛṣṇyādyayujām*) the Maruts, while Agastya is the seer

of the last triplet (*sūktasyāntye trīc 'gastya r̥ṣih*). <sup>d</sup> That is, to one who is different from those of 1-12. I regard 45<sup>ed</sup> as a later supplementary addition, both on account of the wording (*karṣtr̥va*) and because there was no special reason for mentioning the seer here in an index of deities.

B 46. A story of ancient events (*purāvṛtta*) is (here) proclaimed by the seers <sup>a</sup>.

Śatakratu (Indra), while roaming in the sky, fell in with the Maruts <sup>b</sup>.

इतिहासं पुरावृत्तं b, इतिहासं पुरावृत्तं m<sup>1</sup>skr. Sieg, p. 108, note <sup>8</sup>, gives इतिहासः as the reading of b.—परिकीर्त्यते m<sup>1</sup>b, परिकीर्त्यये f, परिकीर्तये k, परिकीर्तते r.—मरुद्विसु hm<sup>1</sup>r, मरुद्विसु bsk<sup>2</sup>r<sup>5</sup>.

<sup>a</sup> This line (46<sup>ab</sup>), as an introduction to the story of the relation of Agastya to Indra and the Maruts in the series of hymns i. 165-178, may be a later addition, as the author of the BD. usually begins a story without any introduction, and, i. 165 having already been described as a dialogue, there is no special reason for any introduction. Thus four, or possibly five, lines (41, 43<sup>ed</sup>, 45<sup>ed</sup>, 46<sup>ab</sup>) in this *varga* are, in all probability, later additions. With these deductions, the *varga* would still have a whole śloka, or half a śloka, beyond the normal number. <sup>b</sup> The text of 46<sup>ed</sup>-54 has been printed by Oldenberg in ZDMG. xxxix (1885), pp. 63, 64.

47. On seeing them Indra praised them, and they as seers addressed Indra. By the aid of austerity Agastya became fully (*tattvataḥ*) aware of their dialogue.

ते वैद्वत् r<sup>2</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ते वैद्वत् hdm<sup>1</sup>, ते वैद्वत् b, तस्मिंद्वत् fk.—वैद्वत् hdm<sup>1</sup>r, वौधि fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वौधि bk (the former is probably the better reading; ep. विदिसा तपसा below, 59).—तस्मतः hdk, तस्मतः f, तस्मतः r, य तु तः b.

48. He quickly went to them after having prepared (*nirupya*) an oblation to Indra, and he praised the Maruts <sup>a</sup> also with the three hymns (i. 166-168) 'Now that' (*tan nu*: i. 166. 1).

निरूपयैद्वत् hm<sup>1</sup>, निरूपयैद्वत् dr, निरूपयैद्वत् fk, निरूपयैद्वत् b.—तन्विति hdm<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, तन्विति fk, तन्विति b.—च चिमिः bskr, तु चिमिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, पच्चमिः hm<sup>1</sup>r<sup>3</sup> (Sarvānukramapī: मातृतं हि: hi=three). The latter reading was probably caused by the syllable चि� dropping out and being wrongly replaced by ष. —The end of the *varga* is here marked by Q in hbfk, not in dm<sup>1</sup>.

<sup>a</sup> That is, with the last triplet of 165 as well as with the following three hymns.

## 10. Indra, the Maruts, and Agastya: RV. i. 169, 170.

49. And (with) 'Even from great' (*mahaś cit*: i. 169) he (praised) Indra, and with the (stanza) 'A thousand' (*sahasram*: i. 167. 1) he<sup>a</sup> wishes to give the oblation which he had prepared (*niruptam*) for Indra to the Maruts<sup>b</sup>.

इति दिवेक्ष्यं hm<sup>1</sup>r, इत्वनेतिक्ष्यं b, इत्वनेतिक्ष्यं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, इत्वनेतिक्ष्यं fk.—सहस्रमिति दितया hm<sup>1</sup>r, सहस्रं त च्छवा चयं r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, सहस्रं त च्छवा चयं fb, सहस्रं त च्छवा चयं k.—गिरुत्सं hm<sup>1</sup>r, गिरुत्सं f, गिरुत्सं b, गिरुत्सं k, गिरुत्सं (चर्चितः) n.—इत्वनेतिक्ष्यं hdm<sup>1</sup>r, इत्वनेतिक्ष्यं fbr<sup>5</sup>r<sup>7</sup>n, इत्वनेतिक्ष्यं kr<sup>2</sup>.—Sieg, p. 109, note<sup>2</sup>, prefers the reading इत्वनेतिक्ष्यं, but it is not clear to me how he would construe this genitive, as it cannot depend on the following *tad-bhāvam*, which already contains a genitive in sense ('his intention').

<sup>a</sup> The four and a half slokas, 49<sup>ed</sup>-53, are quoted in the *Nitimafijari* on RV. i. 170. 1. <sup>b</sup> Cp. Nirukta i. 5: *agastya indrāya havir nīrupya marudbhyaḥ sampraditsāṃ cakāra; sa indra etyā paridevayāṃ cakre*.

50. Indra recognizing his intention (*tad-bhāvam*)<sup>a</sup> said to him regarding (*avekṣya*) it, 'Not' (*na*: i. 170. 1): 'there<sup>b</sup> is, indeed, not (anything for) to-morrow, nor for to-day: who knows that which has not been (*adbhutam*)'<sup>c</sup>?

तम्भवम् bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तम्भवम् k, तम्भवम् hdm<sup>1</sup>r.—इत्वनेतिक्ष्यं Bhd<sup>1</sup>, तिक्ष्यो r.—तम्भवम् वीत् hdm<sup>1</sup>r, ततोऽप्रवीत् Bn.

<sup>a</sup> Cp. below, vi. 38: *vidītvā tasya tan् bhāvam*. <sup>b</sup> 50<sup>ed</sup> closely follows the wording of RV. i. 170. 1: *na nūnam asti, no śvāḥ: kas tad veda yad abdhutam?* cp. Nirukta i. 6, where *nūnam* is explained by *adyantanam*, and *śvāḥ* by *śvastanam*: see Roth, Erläuterungen, p. 6. <sup>c</sup> Yāska, loc. cit., explains *adbhutam* by *abkhūtam*; cp. Oldenberg, op. cit., p. 61.

51. 'But the intention itself (*cittam eva*) of any one, in the uncertainty of purpose (*artha-saṃcāre*), comes to naught'<sup>a</sup>. Agastya (then) said to Indra, 'Why, us?' (*kim naḥ*: i. 170. 2); 'they (the Maruts) are thy brothers'<sup>b</sup>.

कस्यचित्सर्वसंचारे r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कस्यचित्सर्वसंचारे b, कस्यचित्सर्वसंचारे fk, कस्यचित्सर्वसंचारे r, कस्यचित्सर्वसंचारे m<sup>1</sup>hd (०८८० hd), कस्यचित्सर्वसंचारो n, कस्यचित्सर्वसंचारो n (abgm), cp. RV. i. 170. 1, चनि संचरेत्वं.

<sup>a</sup> 51<sup>ab</sup> is a paraphrase of RV. i. 170. 1<sup>ed</sup>: *kasya cit=anyasya, cittam eva=cittam uta ādhītēm, artha-saṃcāre=ābhi saṃcāreṇyam, vīnaśyati=vi naśyati*. In Nirukta i. 6 *ādhītēm* is explained by *ādhyātām=ābhīptēm*. <sup>b</sup> *Bhrātaras tava*=RV. i. 170. 2: *bhrātarō marutas tava*.

52. 'Agree with the Maruts<sup>a</sup>; slay us not, Śatakratu'<sup>b</sup>. But in the (stanza) 'Why us, O brother?' (*kim no bhrātāḥ*: i. 170. 3) Indra reproached Mānya<sup>c</sup> (Agastya).

संप्रकल्पस्त् fkr<sup>3</sup>r<sup>5</sup>n (cp. RV. i. 170. 2, कल्पस), संक्षक्षास्त् b, संप्रकल्पस्त् hdm<sup>1</sup>r.—  
गः br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, RV., गः f, गः k, गः hdm<sup>1</sup>r.—इति खस्तां hm<sup>1</sup>rfk, इति न्खस्तां b, इत्खेतस्तां n.

\* *Marudbhīḥ samprakalpasva*; cp. RV. i. 170. 2: *tebhīḥ kalpasva sādhuyā*.      <sup>b</sup> *Vadhīr mā naḥ*; cp. RV. ibid.: *mā naḥ samarane vadhiḥ*.      <sup>c</sup> Mānya, as the name of the poet, occurs in RV. i. 165. 14, 15. Cp. Sieg, p. 108, line 7.

53. But Agastya in the (stanza) 'Ready' (*aram*: i. 170. 4) pacified the agitated (*kṣubdha*) Indra. After propitiating him, he made over the oblation to them (the Maruts)<sup>a</sup>.

स्वरमित्वस्तां hm<sup>1</sup>rfk, स्वरमित्वित्वां b, स्वरमत्प्रीत्वा n.—सुव्यम् hm<sup>1</sup>r, सुद्रम् b,  
सुव्यम् fkr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n.—प्रश्नामयत् hm<sup>1</sup>r, प्रसाद्यत् br<sup>2</sup>r<sup>5</sup>n, प्रसाधयत् r<sup>7</sup>, प्रसाद्यत् fk (cp. TB. ii. 7. II on RV. i. 165: *tān . . . kayādubhīyena gāmāyatām*, and TMB. xxi. 14. 5: *agastyo . . . tena gāmāyat*, quoted by Ludwig, vol. v, p. 498). Further passages in Sieg, pp. 110, 111.—संवर्णं brn, सवर्णं fk, संगवर्णं Am<sup>1</sup>.—The end of the *varga* is here marked by 90 in hds, by 99 in b, not at all in m<sup>1</sup>k.

\* The second line (53<sup>cd</sup>) is probably meant to refer to the contents of RV. i. 170. 5, though Indra is there invoked to taste the oblations, not the Maruts.

#### 11. RV. i. 171-178. Agastya and Lopāmudrā: RV. i. 179.

54. Then when the Soma had been pressed, Indra made them (the Maruts) drinkers of Soma (with him). Therefore one should understand that in (hymns) addressed to Indra the Maruts are incidentally praised.

च B, च hm<sup>1</sup>r.—निपातेन ऐङ्गेषु r, निपातेनैङ्गेषु hdm<sup>1</sup>bfk, निपातेषु ऐङ्गेषु r<sup>5</sup>r<sup>7</sup>.—  
मरुतः सुतान् m<sup>1</sup>, मरुत सुतान् hd, मरुतसु तान् r, मरुतः सुताः br<sup>5</sup>r<sup>7</sup>, मरुत सुतीः k,  
मरुत सुतीः f.—Before 54, bfkr(r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>?) add the following śloka (wanting in hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>):

पूर्वदा सांस्लयित्वाऽ ग्रस्तवं स्तेहाम्यथा ।

एवं संवर्णं छला प्रादानीभ्यः स तद्विः ॥

\* r, सांस्लयादिद्वौ f, सांस्लयादिद्वौ k, सांस्लयाद्वंद्वौ b.      <sup>b</sup> r, ग्रस्तव स्तेह० f, ग्रस्तव स्तेय० k, ग्रस्तेह० b. The correct form of the first line was probably पूर्वदा सांस्लयित्वाऽग्रस्तवं स्तेहाम्यथा, 'with the previous stanza (i. 170. 4) Agastya conciliated Indra from a desire of his affection.' This śloka is clearly a later addition, being simply a repetition of the previous one, the second line being almost identical even in form with 53<sup>cd</sup>.

55. Pleased at heart the seer praised the Maruts again separately<sup>a</sup> in the two (171, 172) hymns, 'To you' (*prati*: i. 171. 1), but Indra with the six following ones (173-178).

तांस् dr, तां hm<sup>1</sup>bfk.—पृष्ठकपृष्ठक् bkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, पुः: पृष्ठक् hm<sup>1</sup>r.—प्रति fbm<sup>1</sup>, प्रेति  
hdr, प्रीति k.—इत्यं षड्भिमः परेत्यु सः hdm<sup>1</sup>r, गायत्यषड्भिमः श्चीपतिः B (गायत् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>).

<sup>a</sup> That is, by themselves, without Indra, the repetition of *prthak* indicating the two hymns 171 and 172.

B 56. And Indra in the four (stanzas) 'Praised' (*stutāśah*: i. 173. 3-6) is praised with them<sup>a</sup>. Wherever Indra was with the Maruts, he was Marutvat (attended by the Maruts).

तैः सह b, तै सह fm<sup>1</sup>, तै सहा k.—This śloka appears in bfkm<sup>1</sup>, but is wanting in hdr (Mitra having no note on the omission). It must be original, as the statement of the Sarvānukramaṇī, *catasro 'nyā marutvatiyāḥ*, is based on it.

<sup>a</sup> Op. Sarvānukramaṇī: *marutvāṁs tv indro devatā*.

57. The seer<sup>a</sup> began, from desire of secret union, to talk to his wife, the illustrious Lopāmudrā, when she had bathed after her courses (*rtau*)<sup>b</sup>.

चूतौ bfkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चूतुः hm<sup>1</sup>r.—चूषिर् hrbfk, चूषिर् m<sup>1</sup>.—सोपमुद्रां has been misprinted सोपमुद्रां.—The end of the *varga* is here marked by ११ in hdbfk.

<sup>a</sup> That is, Agastya. <sup>b</sup> The Nitimafjari on RV. i. 179. 1 quotes ślokas 57-60; Oldenberg prints them in ZDMG. xxxix, p. 68; Sieg, Sagenstoffe, p. 120, translates them.

## 12. Agastya and Lopāmudrā. RV. i. 180-191.

58. She with the two stanzas 'During many' (*pūrvih*: i. 179. 1, 2) expressed her purpose. Then Agastya, desiring to enjoy himself, satisfied her with the two (3, 4) following (stanzas).

59. The disciple (of the seer) becoming aware by austerity<sup>a</sup> of the whole condition of these two desiring to enjoy themselves, (but) thinking he had committed a sin (*enas*) in listening (*śrutvā*)<sup>b</sup>, sang the last two (stanzas: 5, 6).

सर्वे m<sup>1</sup>fr, सर्वे hbk.—शुल्वेन् m<sup>1</sup>, उत्क्षेपं r(r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), च लैजः hd, च लैतत् b, च लैजः r<sup>2</sup>r<sup>3</sup>, च लैजः fk, च लैतत् r<sup>5</sup>r<sup>7</sup>. The evidence of the Sarvānukramaṇī (cp. also Sāyana) leaves no doubt as to श्रुत्वेनः having been the original reading; see note<sup>b</sup>.

<sup>a</sup> Cp. iv. 47: *samvādaṃ tapasā veda*, and iv. 50: *vijñāya . . . tadbhāvam*. <sup>b</sup> Cp. Sarvānukramaṇī: *samvādaṃ śruti-vāgnitevāśi brahmacāri-gnitye . . . apaśyat*; and Sāyaṇa on RV. i. 179. 5: *sambhogasamplāpam śruti-vā tatprāyaścittam cikīrṣur uttarābhyaṁ āha*.

60. The preceptor and his wife (*guru*) lauding and embracing him kissed him on the head, and smiling both of them said to him, 'You are sinless, son' <sup>a</sup>.

प्रशस्तं  $hm^1r^3r^6$ , प्रशस्तं  $r$ , प्रशस्तं  $b$ , चार्णवतां  $sk$ .—गुरुं  $r$ , गुरुं  $m^1bfk$ , गुरुर्  $hd$ .—०विविष्टुः  $hm^1r$ , ०विविष्टुः  $bf$ , ०विविष्टुः  $k$ .—०भावनामा चसि  $bfkr$ , ०भो द्वानामो चसीति  $Am^1$ .

<sup>a</sup> RV. i. 179 is treated as a whole by Oldenberg, ZDMG. xxxix, pp. 65-68, and by Sieg, Sagenstoffe, pp. 120-126.

61. Then with the five hymns (i. 180-184), 'Your (coursers) through the regions' (*yuvo rajāṃsi*: i. 180. 1), Agastya praised the Aśvins; but with the following, 'Which of the two'? (*katarā*: i. 185),

कतरेति परेण  $hdr^1r^4r^6$ , कतरेण परेण  $m^1$ , कतरेण (only)  $b$ , सूक्ष्मेण कतरेण  $rfk$ , सूक्ष्मेण कतरेति  $r^6$ .

62. (he praised) Heaven and Earth; with the hymn 'To our' (*ā nah*: i. 186), all the dwellers in the sky (*viśvān divaukasah*) <sup>a</sup>; (with) 'The draught' (*pitum*: i. 187), Food—'Kindled' (*samiddhah*: i. 188) is an Āpri hymn <sup>b</sup>—and (with) 'O Agni, lead' (*agne naya*: i. 189), (he praised) Agni.

सूक्ष्मेण चा  $r$ , सूक्ष्मेण  $hm^1bfk$ .—समिद्धोऽचाप्रियो  $bf$ , समिद्धो द्वाप्रियो  $kr^3r^5r^7$ , समिद्धाप्यो  $hr$ , समिद्धाद्यो  $d$ , सामिद्धाप्यो  $m^1$  (cp. Sarvānukramaṇī: समिद्ध आप्रियः).—पिमपे नयेति च  $hm^1r$ , मे च नयापद्ये  $bfkr^3r^5r^7$  (Sarvānukramaṇī: चपे नय . . . आपेयम्).

<sup>a</sup> That is, the All-gods (*viśvān devān*). <sup>b</sup> According to the reading of A, this statement as to i. 188 must be taken parenthetically, the following *agnim* being governed by *tusīvā* in 61<sup>c</sup>. The reading of A is irregular in its Sandhi (*samiddhāpṛyah*=*saṃiddhāpṛyah*), while in B the *pratīka* is imperfect: *agnē ca naya* for 'agnē naya' *ca*.

63. 'The resistless' (*anarvāṇam*: i. 190) is to Brhaspati. The following (hymn), 'Venomous creature' (*kaṇkataḥ*: i. 191) <sup>a</sup>, is of esoteric import (*upaniṣat*) <sup>b</sup>. Some consider this to be a praise of Waters, Grass, and the Sun <sup>c</sup>.

परम्  $hm^1r$ , पराः  $b$ , परा  $skr^3r^5r^7$ .—सुतिं  $hdrk$ , सुतिर्  $b$ , सुति  $f$ .

<sup>a</sup> Another case of irregular Sandhi (as in the preceding śloka: *kañkataupaniṣat* = *kañkata upaniṣat*). <sup>b</sup> On the meaning of *upaniṣat* as used here, cp. Śadguruśīya on RV. i. 50.

<sup>c</sup> Op. Sarvānukramanī: *kañkataḥ . . . upaniṣad . . . ap-īṛṣa-sauryaṇ viṣaśākāvān agastyaḥ prābravīt.*

64. Or Agastya, in fear of poison<sup>a</sup>, saw this (hymn) as an antidote. The last couplet here of the hymn, however, contains no distinct name (*adr̥ṣṭākhyā*) and its character is obscure<sup>b</sup> (*naṣṭarūpa*)<sup>c</sup>.

ददर्श तदगस्त्वा वा hm<sup>1</sup>r, ददर्शतदगस्त्वा B.—चष्टास्त्रो hm<sup>1</sup>B, चष्टास्त्रो r.—  
चष्टरूपः B, विष्टरूपः hm<sup>1</sup>r.—सूक्ष्मास्त्रो hm<sup>1</sup>B, सूक्ष्मास्त्रो r.—तुच्छः m<sup>1</sup>, त्रुच्छः hdr<sup>3</sup>,  
तुच्छः bf, द्विच्छः k, त्रुच्छः r.—The end of the *varga* is here marked by १२ in bfr, not in  
hdm<sup>1</sup>.

<sup>a</sup> Op. the quotation from the Sarvānukramanī in note<sup>c</sup> on the preceding śloka.

<sup>b</sup> No name of any deity appears in this couplet; and as to the only two names of living things, *kuṣumbhaka* and *vṛścika*, which occur in it, the sense of the former is quite uncertain, while that of *vṛścika*, though meaning scorpion in later Sanskrit, is somewhat doubtful. The expression *naṣṭarūpa* seems to mean that the sense is not obvious from the form of the stanzas themselves: cp. the expression *tatkā rūpan hi dṛṣyate* which is used several times in the BD. (iii. 76 &c.). <sup>c</sup> The fact that *varga* 12 contains seven ślokas does not indicate here that some of them are later additions; for as the end of a *māndala* always coincides in the BD. with the end of a *varga*, the latter has sometimes more, sometimes less, than the normal number of five ślokas (cp. iv. 18, 25; v. 28; vi. 6, 25, 29; v. 19 is no exception, as ślokas 102, 103 there are an introduction to *māndala* vi).

### Māndala ii.

#### 13. Deities of RV. ii. 1-12. Gr̥tsamada, Indra, and the Daityas.

65. Gr̥tsamada praised Agni (with) 'Thou' (*tvam*: ii. 1). Then 'With sacrifice' (*yajñena*: ii. 2) and 'Agni kindled' (*samiddho agnih*: ii. 3) are (respectively) addressed to Jātavedas and Āpri stanzas. Then with the seven (hymns: 4-10) 'I call' (*huve*: ii. 4) (he praised) Agni.

अस्तीद्द्व hm<sup>1</sup>r, स्तीति r<sup>5</sup>r<sup>7</sup>, स्तीति f, स्तीति k, वेत्ता b.—वातवेदस्तम् bfr<sup>2</sup>r<sup>3</sup>, वातवे-  
दस्तम् hd, वातवेदस्तम् m<sup>1</sup>r.

66. <sup>a</sup> Having applied himself to austerity, he, with (*bibhrat*) a great body like that of Indra (*aindra*), in a moment appeared in heaven and air and here (on earth).

संयुज्य  $hm^1rns$ , संयोज्य  $bfkr^9r^5r^7$ .

\* The Nitimafjari on RV. ii. 12. 1 quotes 66-69; Śāyaṇa quotes 66-68, besides giving two other versions of the story.

67. Now the two Daityas of terrible prowess, Dhuni and Cumuri, thinking him to be Indra, both fell upon him armed.

इद्रमिति  $hm^1rn$ , इद्र इति  $bfks$ .—मत्ता तु  $hm^1rks$ , मत्ता द्वौ  $bn$ , मत्ता तौ  $fr^5$ .—  
चोमी  $Bm^1ns$ , चेत  $hdr$ .

68. The seer becoming aware of the intention (*bhāva*)<sup>a</sup> of these two bent on evil, proclaimed the deeds of Indra with the hymn 'Who when born' (*yo jātah*: ii. 12).

\* Cp. above, 59: *viditvā . . . tayor bhāvam*.

69. The deeds of Indra being (thus) declared, fear quickly entered them. Now Indra (saying) 'This is (my) opportunity,' struck them down (*nibarhayat*).

उत्तेषु  $hm^1rb$ , कोर्षेषु  $r^1r^4r^9$ .—मीसावानु विवेश ह  $hdm^1r$ , भीती मुषुपतुक्षदा  $Bn$   
(the latter reading is more in keeping with RV. ii. 15. 9: *svapnenābhypyā cumurīn dhunīn ca jaghantha*).—निवर्हयत्  $hdm^1$ , न्यवर्हयत्  $r$ , न्यवर्हयत्  $b$ , न्यवर्हयत्  $f$ .—The end of the *varga* is here marked by १३ in *hdbf*, not in *k*.

#### 14. Gr̥tsamada and Indra.

70. Having smitten them down, Śakra addressed Gr̥tsamada the seer: 'Look upon me, friend, as one beloved; for you have become dear to me';

पूर्णिं  $hm^1r$ , इदं  $br^5r^7$ , इद्रं  $f$ , इद्र्  $k$ .—मां  $hm^1bfk$ , मा र्र<sup>1</sup>र<sup>4</sup>र<sup>6</sup>.—पश्च  $hm^1rbfk$ ,  
पश्च  $r^1r^4r^6$ .—प्रियत्वं  $hm^1bfkr^5$ , प्रियस्तं  $rr^1r^4r^6$  (Mitra thinks the correct reading of this passage should be: मांसं से पश्चं प्रियत्वम(!!)).—द्यागतो  $hm^1r$ , द्यागतो  $bfk$ , द्यागतो  $r^5$ .

71. 'Ask a boon of me; and may your penance never fail.' Bowing down the seer replied to him: 'For us, O chief of speakers<sup>a</sup>,

वरं  $hm^1r$ , वराण्  $bfk$ .—वर अ<sup>1</sup>, वरः  $bfkr$ .

\* The seer uses this form of address in support of one of the boons he asks, 'speech that stirs the heart.'

72. let there be both security for our bodies and speech that stirs the heart. Let us abound in heroes<sup>a</sup> and wealth. We, O Indra, turn our thoughts (*dhimahi*)<sup>b</sup> to thee;

रक्ष धीमहे <sup>hdm<sup>1</sup></sup>, रक्षमोमहे <sup>r<sup>5</sup></sup>, रक्ष धीमहि <sup>r</sup>, रक्ष वामहे <sup>kr<sup>2</sup></sup>, रक्षा वामहे <sup>f</sup>,  
रक्षा वीमहे <sup>b</sup>.

\* The expressions *suvirāk* and *vāk cāstu hrdayaṅgamā* were doubtless suggested by the last pāda of RV. ii. 12. 15: *suvirāśo vidatham ā vadema*, and by ii. 21. 6<sup>cd</sup>: (*dheḥt*) *poṣam rayiṇām, arīṣiṇ tanūnām, svādmānām vācaḥ*. <sup>b</sup> The evidence of the MSS. points to the form *dhi-mahe* (which I take to be the 1. plur. pres. middle of *dhi*, to think); *dhimahi* in R is doubtless due to the influence of that form in the Sāvitri (RV. iii. 62. 10).

73. and thee, O Indra, we discern in every birth<sup>a</sup>, and this my heart is fixed on thee; go not away: thou art the better chariot-fighter' (*rathītarah*)<sup>b</sup>.

तां च विवानीमो <sup>hm<sup>1</sup>rb</sup>, तां परिवानीमो <sup>fk</sup>.—ज्ञानि ज्ञानि <sup>br</sup>, ज्ञानि ज्ञानि <sup>f</sup>,  
ज्ञानि ज्ञानि <sup>hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup></sup> (ज्ञानि perhaps due to a transposition of syllables by a slip of the copyist of the archetype of A, that is, ज्ञानि for ज्ञानि).—तद्वत्तम् <sup>hm<sup>1</sup>rb</sup>, तां  
तत्तम् <sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup></sup>, तद्वत्तम् <sup>fk</sup>.—मापगास्त्वं <sup>m<sup>1</sup></sup>, मापगास्त्वहृ <sup>hdm<sup>1</sup></sup>, मापगास्त्व <sup>f</sup>, मापगास्त्व <sup>r<sup>5</sup>r<sup>7</sup></sup>,  
मापगास्त्व <sup>b</sup>.

\* That is, probably, in every form thou assumest. <sup>b</sup> This being a reason for Indra remaining with Gr̄tsamada to assist him in his conflicts with Daityas; cp. the words used of Indra in RV. i. 84. 6: *nakīṣ ṣvad rathītarah*.

B 74. This choice (made by Gr̄tsamada) is explained in the final (6) stanza (of RV. ii. 21), 'O Indra, the best' (*indra śresthāni*): he chose all this as a boon. The Lord of Śacī hearing that<sup>a</sup>,

तद्विदं <sup>br</sup>, तद्विदं <sup>fk</sup>, तद्विदं <sup>m<sup>1</sup></sup>.—वार्यस् <sup>f</sup>, वार्यम् <sup>b</sup>, वार्यम् <sup>m<sup>1</sup></sup>, वार्यम् <sup>r</sup>.—श्रेष्ठा-  
न्तुचात्मया <sup>r</sup>, श्रेष्ठानि चात्मया <sup>m<sup>1</sup></sup>, श्रेष्ठानप्रियात्मया <sup>b</sup>, श्रेष्ठानप्रियात्मया <sup>fk</sup>.—This sloka is not found in A, but bfk<sup>m<sup>1</sup>r</sup> have it.—The end of the sloka is here marked by ७४ in bfk, not in m<sup>1</sup>.

\* That is, the prayer of Gr̄tsamada stated in 72, 73.

### 15. Story of Indra and Gr̄tsamada (continued).

75. the Swift Conqueror (*turāśāt*) agreeing, grasped (him) by the right hand, and the seer, through his friendship for him, touched Indra's hand with his own.

तुराशाहृ <sup>hdm<sup>1</sup></sup>, रक्षांगं <sup>B</sup>.—तुरु <sup>Bhdm<sup>1</sup></sup>, तां <sup>r</sup>.—चक्रिवास्त्व <sup>hm<sup>1</sup>rsb</sup>, स विश्वास्त्व <sup>k</sup>.

76. And thus they went together to great Indra's abode. There the Destroyer of Forts (*purambara*) himself affectionately honoured him,

वैवं  $hm^1r$ , तो च bfk. — सदृशं  $hm^1r$ , अवृशं  $br^2r^5r^7$ , सुवृशं  $fk$ .

77. and paid reverence<sup>a</sup> to the seer with ceremony prescribed by rule<sup>b</sup>. And because of his friendship the Lord of Bay Steeds (*harivāhana*) again addressed him :

तमूषि चाभ्यपूजयत्  $r^3 r^3 r^4 r^6 d$ , तमूषिमभ्यपूजयत्  $hm^1$ , तमूषिशाभ्यपूजयत् r, तमूषिभाश्यपूजयेत् b (transposition for १षिशाभ्य० ?), तमस्तामपूजयत् f.

<sup>a</sup> Cp. below, v. 79, where the same verb (*puj*) is used of a king receiving a seer.  
<sup>b</sup> Cp. the same expression below, v. 24.

78. 'Since you, O best of seers, with your praise (*gr̥ṇan*)<sup>a</sup> delight (*mādayase*) us, therefore, being the son of Sunahotra<sup>b</sup>, you shall be (called) Grtsamada by name<sup>c</sup>.

समसार्, समसार् b, समसार् hdm<sup>1</sup>, धर्मार् (for the three words धर्मास्म-सार्) f.k.

<sup>a</sup> Cp. Yāska's etymology, Nirukta ix. 5: *gr̥īsa* *iti* *medhāvināmā* *gr̥īvātē* *stutikarmapāk*.  
<sup>b</sup> Cp. Ārṣāṇukramanī ii. 2: *aurasaḥ* *śunahotrasya*; and Śadguruśisya on Sarvāṇukramanī, introduction to Maṇḍala ii: *śunahotraputraḥ*. <sup>c</sup> Cp. Śadguruśisya, ibid.: *paścād* *indrepoktagṛ̥tsamadanāmā*. The reference he makes to the 'Rṣyanukramapā' can only be intended for a paraphrase of the corresponding passage in the Ārṣāṇukramanī, ii. 2-3<sup>ab</sup>.

79. Then with the twelve (ii. 11-22) hymns (beginning) 'Hear' (*srudhi*: ii. 11. 1) the seer praised Indra. And just as he was praising (him) he saw Brahmanaspati there.

प्राणायस्तिम्  $hdm^1r$ , प्राणायस्तिः bfk.—The end of the *varga* is here marked by १४ in hbfk, not in  $m^1$ .

### 16. Deities of RV. ii. 23-30.

80. Now he praised Br̥haspati also in those (stanzas) in which (that form of) the name (*linga*)<sup>a</sup> appears. He praised him also <sup>b</sup> with the four (hymns) after this (ii. 23-26)

हृषिक्षामिरेव च  $hm^1r$ , हृषिक्षाद्येः सह  $r^7$ , हृषिक्षाद्येः सह  $b$ , हृषिक्षाद्येः  
सह  $fk$  (cp. Sarvānukramaṇī on ii. 23: वार्षस्त्रायु दृष्टिक्षाद्).—तमस्मिं ब्र, तमस्मिं

k, तमभमिं  $hdm^1r^1r^3r^2r^7$ .—मिरित  $kr^6$ , मिरिति  $r^3$ , मिरिरि  $hd$ , मिरेत  $r^7$ , मिरत  $m^1fr$ , मिरुष  $b$ .

<sup>8</sup> The Sarvānukramaṇī has the same word *dṛṣṭalīṅgā*, which Śaṅgurusīṣya explains as follows: *tatra bṛhaspate devanida ityādi-dṛṣṭa-bṛhaspati-sabdād bṛhaspatidevatyāḥ*.

<sup>b</sup> That is, Brahmanaspati as well as Indra: *tam apि* referring back to *brahmanaspatim* in 79<sup>e</sup> because 80<sup>ab</sup> is parenthetical.

81. (beginning) 'Of the hosts' (*gaṇānām* : ii. 23. 1); in the (stanza) 'All' (*viśvam* : ii. 24. 12) Indra and Brahmanaspati together. Or<sup>a</sup> (he praised) Bṛhaspati incidentally (*prasangāt*) and Brahmanaspati strictly speaking (*eva*)<sup>b</sup>.

सहेक्षात्रावस्थास्ती  $hrbfk$ , महेक्षात्रावस्थास्ती  $dm^1$ .—०ति प्रसङ्गादा  $hm^1r$ , ०तिप्रसङ्ग-  
स्ताह  $bfkr^2r^6$ .—०पतिमेव च  $hm^1bfk$ , ०पतिमेव वा  $r^6$ .

<sup>a</sup> As an alternative way of stating what has been said in 80: that is, Brahmanaspati is *sūktabhāj*, while Br̥haspati is *rybhāj* (80) or *nīpātabhāj* (81). <sup>b</sup> The Sarvānukramapāṇi gives the deity of ii. 23-26 as Brahmanaspati, adding *bṛ̥kaspatyās tu dr̥ṣṭalāgāh*.

A 82. He praised the different power of the two by (lauding) one and the same deed <sup>a</sup>.

To Mitra, Varuna, Dakṣa, Amṛta, Tūvijāta<sup>b</sup>, Bhaga, Aryaman,

दृश्योः  $h d r^3$ , तथ्योः  $m^1 r^1 - 82^{ed}$  is not to be found in  $b f k r^2 r^6$  (doubtless also  $r^7$ ), that is, it belongs to A only. As the *varga* has six *ślokas* with this line included, the latter is probably a later addition. Cp. note on  $83^{ed}$ .

<sup>a</sup> That is, though praised under different names, their activity cannot be distinguished in these hymns. <sup>b</sup> Though this word is an epithet of Varuṇa in RV. ii. 27. 1 where the names of the Ādityas are enumerated, it appears here to be meant as a proper name so as to make up seven Ādityas. In this the author doubtless had Nirukta xii. 36 in his eye, where *tuvijātaḥ* is explained as *bahujātaś ca dhātā*. In BD. vi. 147, 148<sup>ab</sup> (B) twelve Ādityas are enumerated, including Dhātr.

83. the Ādityas, belongs the hymn 'These' (*imāḥ*: ii. 27). (The hymn) 'This' (*idam*: ii. 28) is stated to be addressed to Varuna. (The stanza) addressed to Varuna beginning<sup>a</sup> 'Who me' (*yo me*: ii. 28, 10) is destructive of evil dreams and the like<sup>b</sup>.

बारवी  $bfskr^5r^7$ , बारवी  $hdm^1r^3$ .—हमावा  $hdm^1r^3$ , हमावा  $br^5r^7$ .—समाव॑  $r^3bsk$ , समाव॑  $m^1$ , समाव॑  $hd$ .—<sup>०</sup>प्रकाशिणी  $k$ , <sup>०</sup>प्रकाशिणी  $fb$ , प्रकाशिणी:  $hdm^1r^3$ .—<sup>83</sup><sup>०६</sup> occurs here in  $hdm^1r^3$ , but in the B MSS. it is found after q2, where with reference to

RV. ii. 41. 20 it is quite out of place, but where its presence gives the *varga* five ślokas (a matter of no importance there: cp. above, iv. 64, note <sup>o</sup>). Its present position is necessary, though its inclusion gives the *varga* one line beyond the normal number of five ślokas. If any of the other lines are later additions, they are probably 82<sup>ab</sup>, found in A only, and 81<sup>cd</sup>, which could be spared from the text with advantage, though it is found in all the MSS.

<sup>a</sup> The reading of the B MSS. would mean: 'The (stanza) "Who me" in (this) hymn to Varuṇa.' The comparison of vi. 78 makes this reading *vāruṇe* seem more likely to have been the original one than *vāruṇi*. <sup>b</sup> The reading of m<sup>1</sup> looks like *duḥsvapnāṅgha*<sup>o</sup>, 'the sin (caused) by evil dreams.' Some MSS. of the Sarvānukramāṇī add the words *upāṇtyā duḥsvapnanāśinī*, and the R̥gvidhāna, i. 30. 1, describes this stanza as *duḥsvapnaśāmanī*.

84. 'Upholders of law' (*dhṛtavratāḥ*: ii. 29) is addressed to the All-gods, but that which follows, 'Right' (*ṛtam*: ii. 30), is addressed to Indra. In the (stanza) 'His power indeed' (*pra hr̥kratūm*: ii. 30. 6) Indra-Soma are praised together.

परं तु यत् hm<sup>1</sup>r, परं ततः br<sup>5</sup>, परं तमः f, परं यतः r<sup>2</sup>, परं मतः k.

85. But in the hemistich 'O Sarasvatī, thou' (*Sarasvatī tvam*: ii. 30. 8<sup>ab</sup>) the Middle Vāc (is praised). 'Who us' (*yo nah*: ii. 30. 9) is (in) praise of Bṛhaspati; the stanza 'That of yours' (*tam vah*: ii. 30. 11) is (in) praise of the Maruts.

मध्यमा तु r, मध्यमा तु hdm<sup>1</sup>b, माध्यमा तु fkr<sup>2</sup>.—बृहस्तिसुतिर्यो गस् b, बृहस्ति सुतिर्यो मास् fkr<sup>2</sup>, बृहस्ति सुतिर्यो उस् r<sup>5</sup>, बृहस्ति तु यो नस् hdm<sup>1</sup>r.—तम् चाह् r<sup>5</sup>, त्वरे रित् fk, तत्सविद् b, उत्तमा hm<sup>1</sup>r: the reading of the B MSS. is supported by the Sarvānukramāṇī: *yo no bṛhaspatyā tam vo māruti*.—The end of the *varga* is here marked by ९६ in hbfk, not in dm<sup>1</sup>.

#### 17. Deities of RV. ii. 31-35.

86. 'Our' (*asmākam*: ii. 31) should be (regarded as) addressed to the All-gods; and the stanza at the beginning of (the hymn) 'Of this' (*asya*: ii. 32. 1) belongs to Heaven and Earth; the two following it (ii. 32. 2, 3) are addressed either to Tvaṣṭṛ or to Indra.

स्वाह् bfr<sup>5</sup>r<sup>7</sup>, स्वात् hm<sup>1</sup>r<sup>3</sup>, तु r:—स्वाहावस्तिं चास्त् तु b, स्वाहावस्त् चास्त् तु चाह् f, स्वाहा चाह् चान्तिमाह् तु r<sup>5</sup>r<sup>7</sup>, सूक्ताहावस्त् चास्त् चाह् r<sup>3</sup>, सूक्ताहावस्त् चास्त् त्वृष्ट् hd, सूक्ताहावस्त् त्वृष्ट् m<sup>1</sup>, सूक्ताहावस्त् तु r.—ॐस्वाष्ट्री m<sup>1</sup>, ॐस्वाष्ट्री hdr<sup>3</sup>, ॐस्वाष्ट्री f, ॐद्वैत्याष्ट्री r, ०वीत्युषा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, (यावा) गृष्म त्वाष्ट्री b.—br<sup>1</sup>r<sup>4</sup>r<sup>6</sup> have

स्तुतः at the beginning of the line before वाचा० (instead of at the end of the preceding line).—वाच चेन्द्री m<sup>1</sup>, चाच चेन्द्री b, वाच चेन्द्री d, वाच चेन्द्रा r<sup>3</sup> (cp. Sarvānukramapīः दे एन्द्री त्वाद्वी वा), तथैवेन्द्री r, चेन्द्रियोदयां f, चेन्द्रियोद्वचा b, चेन्द्री वर्ते r<sup>1</sup>r<sup>7</sup>.

87. Two (stanzas) each belong to Rākā (ii. 32. 4, 5) and Siniवाली (6, 7), while with the last (8) the six (goddesses) Guṅgū and the rest (are praised) :

B preceded by these (stanzas : *tatpūrve*) there are two stanzas (beginning) 'Kuhū I' <sup>a</sup> (*kuhūm aham*) traditionally held (to belong) to Kuhū.

षट् गुञ्जावास् b, षट् गुञ्जावास् m<sup>1</sup>d (षट् d), षट् गंगावास् b, षट् गंगावास् fk, षट् मुञ्जावा० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, षट् लेञ्ज्योग्यास् r.—तथात्यथा hm<sup>1</sup>rbfk, वाचा० सुताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—87<sup>ed</sup> are found in B only, not in Am<sup>1</sup>.

<sup>a</sup> In TS. iii. 3. 11<sup>5</sup> the two stanzas to Rākā (=RV. ii. 32. 4, 5) are followed by the above two stanzas to Kuhū, and are preceded by others to Anumati (TS. iii. 3. 11<sup>3-4</sup>); these are again preceded by four to Dhātr (TS. iii. 3. 11<sup>2-3</sup>).

B 88. Followed by these (*taduttare*) there are two, *anu nah* (and) *anv it*, traditionally held to belong to Anumati. At the beginning in the same place there are four (stanzas) to Dhātr (beginning) 'May the Creator grant us wealth' (*dhātā dadātu no rayim*).

निति ते सूति r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, लिदिति सूतम् b, लिति सूति fk.—चतस्र् r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, च ॥ तिस्रस् fk, चे तिस्रस् b.—तचादी fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तचादा० k, सूचावो b.—दधाति गो० r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, दद्वाति गा० fk, ददा० गो० (ददातु गो० TS.).

89. Now 'To thee' (*ā te* : ii. 33) is addressed to Rudra (and) the following, 'Delighting in showers' (*dhārāvarāh* : ii. 34) to the Maruts.

Seeing a beast (*mrgam*)<sup>a</sup> on his left, the seer himself approaching in fear (*bibhyad etya*)<sup>b</sup>,

वामतसु hm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वामदेवसु b, वामदेवु० fk, वामदेवो r.—मृगं hm<sup>1</sup>r<sup>3</sup>, मृगान् bfkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (मृगं in RV. ii. 33. 11).—विभदेल चूषिः स्वयम् hdm<sup>1</sup>, विभतेल चूषिः स्वयम् f, विभ तेभ्य रिषि स्वयम् b, विभतेभ्य चूषिः स्वयम् r, (स्वौल) चूषि निप्रस्तांसुहि (the last two syllables come from the following line) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Or 'beasts' according to six MSS.

<sup>b</sup> Or 'afraid of them' according to

several MSS.

90. praised the same in the (stanza) 'Praise the famous' (*stuhi śrutam* : ii. 33. 11), propitiating him. Then in the following hymn (beginning) 'Unto' (*upa* : ii. 35) *Apām napāt* is praised.

तमेवासौत् hd, शूलेवासौ b, रुम्भेवासौ f, रुद्रमसौत्  $r^3r^5r^7$ .—१०<sup>a,b</sup> is omitted in  $m^1r$ .—ततः परे hd r, त्वतः परे br<sup>2</sup>, त्वः परे fk.—The end of the *varga* is here marked by १० in hfk, not in *hdm*<sup>1</sup>.

#### 18. Deities of RV. ii. 36-43. Indra as a Kapilājala.

91. There are two hymns (ii. 36, 37) addressed to the Seasons (beginning) 'To thee' (*tubhyam* : ii. 36. 1). After one addressed to Savitṛ (38) follows one to the Aśvins (39). With the last (stanza : 6) of (the hymn) to Soma-Pūṣan (40), Soma, Pūṣan, and Aditi as well, are praised.

०त्वात्तेष्व hbk, ०त्वात्तेष्व f, ०त्वात्तेष्व r.—सोमापीष्वे b, सोमपीष्वयो (सुताः) f, सोमापीष्वे  $hm^1r$  (सोमापीष्वाम् Sarvānukramapī).

92. And (at the beginning of ii. 41) there are two (stanzas) to Vāyu (1, 2), one to Indra-Vāyu (3); next (come) five triplets (4-18) addressed to the Praṛīga deities<sup>a</sup>. The stanza 'Forth' (*pra* : 19) praises the two Soma carts: Agni is there incidental (*nipāta-bhāj*). 'Heaven and Earth' (*dyāvā* : 20) (praises) Heaven and Earth; then follow (21) the two Soma carts<sup>b</sup>.

०वायवी पश्चात् A, ०वायवं वज्रन्ते b, ०वायवं विवात् f, (विश्व) वायवा चक्षासु r.—प्रात्प्रात् b, प्रात्प्रात्  $hdm^1rfk$ .—अपिक्षात् hrfk, अपिस्त्वत् b.

<sup>a</sup> On these deities cp. above, ii. 27-35; also Sarvānukramapī on RV. i. 3 and ii. 41.

<sup>b</sup> According to the Sarvānukramapī, the whole of the last triplet (19-21) is addressed to either Heaven and Earth or the two Soma carts, while Agni is optional in 19<sup>c</sup>.

93. Now<sup>a</sup> Indra again desiring praise, became a francoline partridge, and taking up a position on the right quarter of the seer as he was about to set out<sup>b</sup>, uttered a cry (*vavāśa*)<sup>c</sup>.

सुतिं  $hm^1rs$ , सुतं bfr<sup>2</sup>.—ववाशास्त्राय द्विष्णाम्  $hm^1rs$ , ववासे प्रति द्विष्णाम्  $r^2r^5r^7$ , चवाशे प्रति द्विष्णाम् b, ववासे प्रति द्विष्णि f.

<sup>a</sup> This and the following śloka are quoted by Śaḍgurusīṣya (p. 104) on RV. ii. 43.

<sup>b</sup> Cp. Nirukta ix. 4: *grtsamadam artham abhyutthitam kapilājalo 'bhivavāśe*, cp. Sarvānu-

kramanī on RV. ii. 43; Rgvidhāna i. 31. 3. 4; Max Müller, RV.<sup>2</sup> vol. ii, p. 8.

<sup>3</sup> Though, according to Roth, Erläuterungen, p. 125, the passage of the Nirukta quoted in note <sup>b</sup> is an interpolation, it was evidently known to the author of the BD. The stanza which Yāska goes on to quote for *kapitjala* is the first of the khila after RV. ii. 43.

94. He (Gr̄tsamada), with the eye of a seer, recognizing him (Indra) in the form of the bird, praised him in the two following hymns (ii. 42, 43), 'With repeated cry' (*kanikradat*: ii. 42. 1).

पराभामिं hm<sup>1</sup>r, एताभामिं<sup>a</sup> s, पराभामिति bfk.—The end of the *varga* is here marked by १८ in bfk, not in hdm<sup>1</sup>.

### Mandala iii.

#### 19. The seer Viśvāmitra. Deities of RV. iii. 1-6.

95. The son of Gāthī<sup>a</sup> who, after ruling the earth<sup>b</sup>, attained by penance to the position of a Brahman seer (*brahmarṣi*) and (obtained) a hundred and one sons<sup>c</sup>, uttered the hymn which is addressed to Agni, 'Of Soma me' (*somasya mā*: iii. 1), and the two following (iii. 2, 3)

प्रशास्य hm<sup>1</sup>rb, प्रशास्यं f.—गां यस् b, गायंस् r, गाय f<sup>k</sup>, गायस् hd, गायिस् m<sup>1</sup>.—  
“ध्वश्वह् hdr, “ध्वश्वह् b, “ध्वश्वह् r<sup>5</sup>r<sup>7</sup>, “ध्वश्वह् f.—गायिपुचस् hd, गायिपुचस् r,  
गायिपुचस् f<sup>k</sup>, गायिपुचस् b.—यत्परं च hm<sup>1</sup>r, यत्परेति चा f, यत्परेति च b, तत्परे च  
r<sup>5</sup>r<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> That is, Viśvāmitra, seer of Mandala iii. Saṅgurusīya (p. 104) gives a somewhat different and more detailed account of Viśvāmitra. <sup>b</sup> This remark of course refers to Viśvāmitra having originally belonged to the warrior class. <sup>c</sup> Cp. AB. vii. 18. 1.

96. addressed to Vaiśvānara. 'With every log' (*samit-samit*: iii. 4) is an Āpri hymn (*āpryah*). There follow here two hymns (iii. 5, 6) addressed to Agni: Heaven and Earth, the Dawns<sup>a</sup>, the Waters, the Gods, the Fathers, and Mitra are incidentally mentioned deities (*nipātāh*)<sup>b</sup>.

वैश्वानरीये च fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वैश्वानरीये च b, वैश्वानरीयेति r, वैश्वानरायेति hdm<sup>1</sup> (the *pratika* of iii. 3). I have omitted the syllable च because it is redundant after यत्परे च, and because it would give the pāda thirteen syllables according to the reading of the B MSS. R's reading वैश्वानरीयेति is impossible, while that of hdm<sup>1</sup> यत्परं च। वैश्वानरा-येति I regard as a corruption: यत्परे च having become यत्परं च, the following वैश्वा-नरीये had to be changed to वैश्वानरायेति. This reading gives both a wrong and an

incomplete sense: 'the following also (iii. 2) beginning "vaiśvānarāya" (is addressed to Agni, instead of Vaiśvānara),' and no account is then taken of iii. 3.—आप्यो h d, आप्यो m<sup>1</sup>, आप्यो r, आप्यियो bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, आप्यियो k.—द्वे आप्येये hm<sup>1</sup>r, द्वे च ये ये b, द्वे च ये fk, द्वे आप्ये s.—स्वच्छ hm<sup>1</sup>r, स्वच्छ bfr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>s, तस्य k.—आवापृथिव्या उषसो निपाता r<sup>3</sup>kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, आवापृथिव्या उषसो निपाता f b, आवापृथिव्यावृष्टयो निपाता m<sup>1</sup>, आवापृथिव्यो तु निपातमावाच् r, Sadguruśīya (cp. v. r.).—पितरस्य hm<sup>1</sup>rs, पितरोऽप्य r<sup>3</sup>b fk r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> On the Sandhi °वा उषसो see introduction to Sarvāukramapī, p. x, and foot-note <sup>2</sup>; Aufrecht, Aitareya Brāhmaṇa, p. 427, last §. <sup>b</sup> Nipāta is here used = nīpātīs. The last three pādas of 96 are quoted by Sadguruśīya, p. 105.

97. In (hymns) addressed to Agni, Vaiśvānara, Varuna, Jātavedas are seen to be praised <sup>a</sup>. Wherever (here) one (of them) may be praised or there is no (actual) praise <sup>b</sup>, one should know that they are intended to be incidental or to serve as a comparison.

सूर्य येतेका hm<sup>1</sup>r, सूर्येतेको B.—यवासुतिर्वा hm<sup>1</sup>r, तवासुतिर्वा B.—निपातवर्द्धास्यो० hdm<sup>1</sup>, निपातवर्द्धास्यो० r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, निपातवास्यो० b, निपातवास्यासु० fk, निपातवास्यांस्यो० r.—°पमार्द्धास्य hdm<sup>1</sup>, °पमार्द्धास्य r, °पमार्द्धास्य fk.

<sup>a</sup> The first pāda has only ten syllables. <sup>b</sup> That is, when the deity is not invoked, but the name is merely mentioned, as in a simile.

98. The royal seers <sup>a</sup>, the Gr̥tsamadas, the Vasiṣṭhas, the Bharadvājas, the Kuśikas, and the Gotamas, the All (gods), the Aśvins, the Āngirases, the Atris, Aditi, the Bhojas <sup>b</sup>, the Kanvas, the Bhṛgus, the Two Worlds (*rodasi*), the Regions (*disah*) <sup>c</sup>,

कुशिका bfk, कुशिको hdm<sup>1</sup>r.—गौतमाच्च hd, गौतमाच्च m<sup>1</sup>bfkr.—मोक्षा hm<sup>1</sup>rb, माक्षा fk.—कर्मा m<sup>1</sup>, कर्मो hdr, कर्मा b, कर्मा kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कर्मा f.

<sup>a</sup> Mentioned as a class or group, like all the following names except the Aśvins, Rodasi, and Aditi. <sup>b</sup> That is, liberal patrons, here spoken of as a class (as in RV. x. 107). <sup>c</sup> Mentioned below also (viii. 128) as incidental in hymns to the All-gods.

99. when praised at the beginning, end <sup>a</sup>, or middle of a hymn, in (hymns) addressed to Savitṛ, Soma, the Aśvins, or the Maruts, to Indra or Agni, to Rudra, Sūrya, or Uṣas, do not interfere (*vyāghnanti*) with the deities who own the hymn (*sūktabhāj*) <sup>b</sup>.

°सौम्या० hdr, °सौर्या० B.—°मार्देषु एङ्क्षा० r, °मार्देषेंक्षा० hdm<sup>1</sup>, °मार्देषेक्षा० b, °मार्देषेक्षा० fk.—°सौर्योषेषु r, °सौर्योषेषु hd, °सौर्योषेषु m<sup>1</sup>, °सौर्योषेषु r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>,

सौम्योवसेषु b, सौम्योवसेषु f. — सुतासु hm<sup>1</sup>r, सुतासाः: r<sup>6</sup>r<sup>7</sup>, no तु or ताः in bfk. — देवताः सूक्ष्माजाः r, देवताः सूक्ष्माजाः hm<sup>1</sup>r<sup>8</sup>, देवता सूक्ष्माजिनी bfk, देवतां सूक्ष्माजिनीम् r<sup>7</sup>, सूक्ष्माजिनाम् r<sup>6</sup>. — The end of the *varga* is here marked by १० in bfk.

\* Cp. above, iii. 52; also i. 22 and below, v. 171. <sup>b</sup> That is, such incidental deities do not interfere with one particular god being the chief deity of the hymn.

#### 20. Deities of RV. iii. 7-29.

100. The seventeenth *Adhyāya* (RV. iii. 7-29) is Agni's. 'Stand erect to aid us' (*urdhva ū ūnu ūtaye*: i. 36. 13, 14) — these two stanzas of *Kaṇva* are addressed to the sacrificial post (*yaupi*), and the five (beginning) 'They anoint thee' (*añjanti tvā*<sup>a</sup>: iii. 8. 1-5).

एते br, देते hm<sup>1</sup>fk. — कारवाच्, करवाच् hd, करवच् m<sup>1</sup>, कास्वाच् bfk. — योवाच् hd, योवाच् m<sup>1</sup>bfk, योवी द्वा r.

<sup>a</sup> The correct *pratīka* is *tvām*, but *tvā* (*tvett*) has been substituted for the sake of the metre.

101. The rest<sup>a</sup> (are addressed) to many posts, while the eighth stanza is addressed to the All-gods; the last (stanza) of this (hymn) is that which is said to be concerned with cutting (the post)<sup>b</sup>. The sixth (hymn: iii. 12)<sup>c</sup> is said to be addressed to Indra-Agni.

शेषा वडभो fk, शेषाभो वड (चूपेभो) hd, शेषभो m<sup>1</sup>r<sup>8</sup>, शेषो वडभो b. — व्रस्तनी योता hdm<sup>1</sup>, व्रस्ता योता bfk<sup>6</sup>, व्रस्ता: योत्रौं r<sup>6</sup>r<sup>7</sup>, व्रस्तिनी योता r. — वष्टमी-क्ष्वापसुचते hdr, (योत्रौं) द्वापी ऐक्ष्वापसुचते r<sup>6</sup>r<sup>7</sup>, इक्ष्वापेक्ष्वापसु b, इक्ष्वापीक्ष्वापसु --- fk.

<sup>a</sup> That is, all but the eighth and the eleventh stanzas, which are excepted; according to the *Sarvānukramaṇī* the eighth is optionally excepted: *añjanti yūpastutih: sañghyādyābhīr bāhavo, ntyā vrāścīnī, aṣṭamī vāiśvadevi vā*. <sup>b</sup> The text of the *Sarvānukramaṇī* (also *Sāyaṇa*) has *vrāścīnī*, but *Ṣadguruśīya* (*adhikarāṇe lyuṭ*) must have read *vrāścānī*.

<sup>c</sup> That is, the sixth hymn of the *Adhyāya* (cp. 100).

102. (The stanza) 'Agni, Dawn' (*agnim usasam*: iii. 20. 1) is addressed to the All-gods; (they are) also (invoked) with the (stanza) 'Dadhikrā' (*dadhikrām*: iii. 20. 5). But the stanza 'Agni and Indra' (*agna indraś ca*: iii. 25. 4) is addressed to Agni-Indra. The following triplet (iii. 26. 1-3) is addressed to *Vaiśvānara*.

अपिमुषसं वैश्वदेवी  $hdm^1r^1r^3r^4r^6bfkr^2$ , वैश्वदेवपिमुषसं r: the latter reading is doubtless a correction owing to the metrical irregularity of a pāda of nine syllables (cp. Sarvānukramanī: *agnim usasam ādyāntye vāsīvadevau*).—दधिकाभिति  $Am^1$ , दधिकाभिति fkr, दधिकाभ्रिति b.—दद्वस्वं  $r^6r^7$ , दद्वस्वं b, दद्वस्वं f, दद्वेति  $hm^1r$ .—परो  $hdbfk$ , परा r.

103. And (the triplet) 'Let them go forth' (*pra yantu*: iii. 26. 4-6) is addressed to the Maruts<sup>a</sup>. The last (stanza), 'With a hundred streams' (*śatadhāram*: iii. 26. 9), is (in) praise of a preceptor<sup>b</sup>. 'Forth your food' (*pra vo vājāḥ*: iii. 27. 1) praises the seasons; 'Rub ye' (*manthata*: iii. 29. 5) praises the priests.

माष्टतश् Bhm<sup>1</sup>, माष्टतश् r.—पूत्तिव लौति hd, पूत्तिवः लौति r, पूत्तिवैव  $br^2r^5r^7$ , पूत्तिवैव fk.—मन्तत  $hdm^1fk$ , मन्ततः br.

<sup>a</sup> Cp. Sarvānukramanī: *trcau vāśvānariya-mārutas*: the last word is explained by Sadgurusisya with *dvitīyasya* (*trcaasya*) *māruto 'gnīḥ*. See Geldner, *Vedische Studien*, iii. p. 160. <sup>b</sup> Cp. op. cit., pp. 159, 160.

104. But in the (stanza) 'Misty' (*purisyāsah*: iii. 22. 4) he (the seer) lauds the fires on the altar (*dhiṣṇya*). Now they are there to be recognized as the Divine Sacrificers.

पूत्तिवैव  $hdb$ , पूत्तिवैव  $fkr^2$ .—तत्तु  $hm^1r$ , तत्तु  $hdbfk r^2r^6$ .—The end of the *varga* is here marked by २० in  $hdm^1f$ , not in k.

## 21. Deities of R V. iii. 30-33. Viśvāmitra, Sudās, and the Rivers.

105. The twenty-three<sup>a</sup> (hymns) after this (beginning) 'They desire' (*ichanti*: iii. 30) are addressed to Indra. But in the hymn 'Forth' (*pra*: iii. 33) Viśvāmitra and the Rivers engaged in a dialogue<sup>b</sup>.

इहनीति  $hm^1r$ , इहनि ला bk, इहन्ति ला f.—विशाभितः  $r^3bfkr^3r^7n$ , विश्व hd, विश्वं r.—समूहिरे  $hrbfk$ , समूहिरे  $r^2r^3r^7$ , स संवद्व  $m^1$ , स संवद्व  $r^1r^4r^6$ .

<sup>a</sup> That is, R V. iii. 30-53, not 30-52, because iii. 33 is excepted; for similar statements cp. v. 12 and 105. <sup>b</sup> १०५<sup>ad</sup> and १०५<sup>ab</sup> are quoted in the *Nītimājāri* on R V. iii. 33. 1.

106. The seer going with Sudās—being his domestic priest for the sake of sacrifice—to the confluence of the Vipāś and the Śutudrī addressed these two (rivers) with (the words) 'Be propitious' (*śam*).

सन्निज्ञार्थं  $h m^1 r n$  (m), सन्निज्ञार्थं fk, सन्निज्ञार्थं b, स इज्ञार्थं n.—सुदासा सह यनुषिः b, सुदासा सह यनुषिः f, सुदास स्म ह यनुषिः  $h d m^1$ , सुदासः सोऽहरद्वन्म्  $r n$ .—शमिलेति  $h d m^1$ , शमिलेति r, शमिलेति f, शमिलेति b, शमिलेति k.

107. In that (hymn) there appear statements (*pravādāḥ*) in the dual, plural<sup>a</sup>, and singular: in the hemistich 'Unto' (*acha*: iii. 33. 3<sup>ab</sup>) or in the (successive) pādas (*pacchāḥ*) 'Down to thee' (*ni te*: 10<sup>c</sup>, 10<sup>d</sup>, 11<sup>a</sup>), in the singular (*ekavat*) in (reference to) the rivers<sup>b</sup>:

पच्छो वा  $h d r$ , पच्छे वा  $m^1$ , पच्छ वं b, पच्छ वं f, पच्छ वं k.—०वन्नि ते  $h d m^1$ , ०वन्नि ते bfk, ०वन्नि ते r.

<sup>a</sup> Cp. Nirukta ii. 24. <sup>b</sup> Which speak in the plural in iii. 33. 10<sup>c</sup>.

108. in the dual (*dvivat*) in the first distich (iii. 33. 1, 2) besides a hemistich (3<sup>ab</sup>), the speech (being that) of Viśvāmitra<sup>a</sup> according to the sacred text (*śruteḥ*)<sup>b</sup>. Or (on the other hand) the rivers addressed the seer in the plural (*bahuvat*) with these (following) stanzas,

०वषः शुतेः  $h d m^1 r$ , ०वषशुते b, वषशुते fk.—एतामिर्ष्वरिमर्वा  $h d$ , एतामिर्ष्वरिम वा f, एतामिर्ष्वरिमर्वा r, एतामिर्ष्वरिमर्वा b, एतामि वा k.

<sup>a</sup> According to the Āṛśānukramāṇī iii. 7 (followed by the Sarvānukramāṇī) stanzas 4, 6, 8, 10 are spoken by the rivers (*nādīvacah*), the remaining nine by the seer (*viśvāmitravacāṇī*). The Sarvānukramāṇī has in this passage clearly borrowed from the Āṛśānukramāṇī. <sup>b</sup> The same expression (*śruteḥ*) is used in the Sarvānukramāṇī in stating that Viśvāmitra is optionally the author of RV. iii. 31 (see AB. vi. 18. 2); the Āṛśānukramāṇī (iii. 5) has the expression *yathā śrutiḥ* with regard to that hymn (cp. Śādguruśiṣya, p. 106).

109. (viz.) with the sixth, the eighth, the fourth, and the tenth; the rest (*itarāḥ*) are the seer's. The two gods who are celebrated in the seventh stanza and in the sixth<sup>a</sup>

षष्ठाष्टम्या hf, षष्ठाष्टम्या  $d m^1$ , षष्ठाष्टम्यां b, षष्ठाष्टम्यां k, षष्ठाष्टम्यां  $r$ .—०चतुर्थी च दशम्या  $h d m^1 f$ , चतुर्थी च दशम्यां  $r b k$ .—The end of the *varga* is here marked by २० in  $m^1$ , by २१ in  $h d f$ , not at all in  $b k$ .

<sup>a</sup> Indra and Savitṛ are mentioned in the sixth, and Indra in the seventh. The Sarvānukramāṇī says: *śaṣṭhisaptamyo tv īndrastutih*.

## 22. RV. iii. 31: an adoptive daughter. Viśvāmitra and Śakti.

110, 111. are to be recognized as incidental. In the last (hymn)<sup>a</sup> there is (a stanza)<sup>b</sup> addressed to Indra-Parvata. How one makes a daughter what is called an adoptive child (*putrikā*) or in that sense (*tathā*) impregnates her<sup>c</sup>, that is told in the (hymn) 'Teaching' (*sāsat*: iii. 31)<sup>d</sup>. In the stanza 'Not' (*na*: iii. 31. 2) the giving of inheritance to a daughter is forbidden<sup>e</sup>.

ज्ञेयो स्मै० hdr, ज्ञेये द्वै० b, ज्ञायवे० fk.—नाम्न fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ताम्नु b, नारी hdm<sup>1</sup>r.—111.  
तस्मां hm<sup>1</sup>r, तस्मा bfk.—रेतो वा hdm<sup>1</sup>r, रेतोधा bfr<sup>5</sup>r<sup>7</sup>, रेतोदा k.—तस्मासदिति  
hm<sup>1</sup>r, तस्मासदिति b, तस्मासदिति f.—प्रतिषिधते hm<sup>1</sup>r, प्रतिषिधति fk, प्रतिषिधति b.

<sup>a</sup> That is, of the series of twenty-three (above, 105), viz. iii. 53. <sup>b</sup> That is, iii. 53. 1. <sup>c</sup> *Sīcītī reti* is meant for the equivalent of *sekam rījan* in RV. iii. 31. 1<sup>c</sup>.

<sup>d</sup> RV. iii. 31. 1 is commented on by Yāska, Nirukta iii. 4; cp. Sāyaṇa on RV. iii. 31. 1, 2; see Geldner, *Vedische Studien*, iii, pp. 34, 35. <sup>e</sup> RV. iii. 31. 2 is commented on by Yāska, Nirukta iii. 6.

112. And (the seer) says that her son (who is) younger (than she) is a brother like an eldest (brother)<sup>a</sup>.

At a great sacrifice of Sudās, by Śakti<sup>b</sup> Gāthī's<sup>c</sup> son (Viśvāmitra)<sup>d</sup>

तस्मादाह B, तस्मादेव A.—सुतम् m<sup>1</sup>, सुतम् the rest.—शत्रिणा hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>,  
ददिष्या r, ददिष्या bfk.—गाधिं hdm<sup>1</sup>, गाधिं bfr.

<sup>a</sup> That is, he inherits property from his grandfather through his mother, just as much as if he had been an eldest brother of the latter. I take *jyeṣṭhavat* to be = *jyeṣṭham* (*bhrātaram*) *iva*. <sup>b</sup> Son of Vasiṣṭha. <sup>c</sup> The form Gāthī (not Gādhi) is supported by the AB. and Sarvānukramanī, introduction to *Māṇḍala* iii. <sup>d</sup> 112<sup>ad</sup>—116<sup>ab</sup> are quoted by Śaṅgurusīya on RV. iii. 53, the first two lines, however, only in an adapted form; cp. *Indische Studien*, i. 119 f.; Muir, *Sanskrit Texts*, i. 343.

113, 114. was forcibly deprived of consciousness. He sank down unconscious. But to him the Jamadagnis<sup>a</sup> gave Speech called Sasarparī, daughter of Brahmā or of the Sun<sup>b</sup>, having brought her from the dwelling of the Sun. Then that Speech dispelled the Kuśikas'<sup>c</sup> loss of intelligence (*a-matim*)<sup>d</sup>.

गृगृहीतम् hm<sup>1</sup>r, गृगृहीतम् bfk, गृहीता r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसादेतः hm<sup>1</sup>r, वसादेतः b,  
वसादेतः fk, वज्ञवादेतः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—वसीदह्म hm<sup>1</sup>r, वासीदह्म bfk.—तसी bfr, तसी k, तसी

hdr<sup>1</sup>r<sup>4</sup>. — ब्राह्मीं तु hm<sup>1</sup>rs, ब्राह्मीं च bfk. — 113<sup>ed</sup> and 114 are quoted by Śāyana on RV. iii. 53. 15 (112<sup>ed</sup> and 113<sup>ab</sup> being paraphrased by him as well as Saṅgurūsiṣya). — 114. सूर्यस्यादिहात्म Am<sup>1</sup>, \*स्यादिहात्म b, \*स्यादिहात्म fk, \*स्यादिहात्म r, सूर्य-वेदमन आहत s. — ददुर्ये hm<sup>1</sup>r, तां ददुर् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ददुर्वे s, ददुर् fk, ददु r. — अमति तामपात्मात् hm<sup>1</sup>r, अमति तामपात्मात् s, अमति पामपात्मात् b, अमतिर्यामपात्मात् f. — The end of the *varga* is here marked by ११२ in hdbfk, not in m<sup>1</sup>.

\* Cp. RV. iii. 53. 15, 16.      <sup>b</sup> Sasarparī is called *suryasya dāhitā* in RV. iii. 53. 15.

° That is, the other Kuśikas, as well as Viśvāmitra, had been rendered unconscious by Sakti.      <sup>d</sup> The word occurs in RV. iii. 53. 15 (*sasarparīr amatiyā bādkamānā*).

### 23. Viśvāmitra and Vāc Sasarparī. Spells against the Vasiṣṭhas.

115. And in the (stanza) 'Hither' (*upa* : iii. 53. 11) Viśvāmitra restored the Kuśikas to consciousness (*anubodhaya*). And gladdened at heart by receiving Speech he paid homage to those seers (the Jamadagnis),

उपेति चास्त्रां m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>, उपेति चास्त्रा b, उपेति चास्त्रां hd, उपेति चास्त्रा f, उपेत्वा चास्त्रां r, उपेत्वा चास्त्रं r<sup>5</sup>, उप प्रेतेति (the fuller *pratīka*) s. — तुवोधयत् hm<sup>1</sup>r, त्वयोधयत् s, त्वचेतयत् b, त्वचेत् fk: the latter two readings probably stand for त्वचेतयत्, as RV. iii. 53. 11 contains the form चेतयभ्यम्. I have corrected तुवोधयत् to तुवोधयत्, as the syllable तु could only be accounted for by तु (not त्व), and unaugmented forms are not uncommon in the BD. (e. g. above, 113, *avasīdat*). — इष्टात्मा hm<sup>1</sup>rs, प्रतिष्टात्मा b, प्रतिष्टात्मा fk. — तामृषीन्द्रपूजयत् hm<sup>1</sup>r bfk, तामृषीन्द्रवेतयत् r<sup>5</sup>r<sup>7</sup>, चमद्पीन्द्रपूजयत् s.

116. himself praising Speech with the two stanzas 'Sasarparī' (*sasarparīh* : iii. 53. 15, 16). (With the stanzas) 'Strong' (*sthirau* : iii. 53. 17-20) (he praised) the parts of the cart and the oxen, as he started for home.

116<sup>ab</sup> comes before 115<sup>cd</sup> in bfk. — अनुहत्वा bfkr<sup>5</sup>, अनुहं च hm<sup>1</sup>r (RV. iii. 53. 18 has अनुकृत्वा): though all the MSS. have तु, consistency requires तु in the text. — गृहान्त्रवन् hm<sup>1</sup>r, गृहान्त्रवन् b, गृहान्त्रवन् f. — After 116<sup>ed</sup> bfkm<sup>1</sup>r (not hdr<sup>1</sup>r<sup>3</sup>r<sup>4</sup>) add the line:

अनसोऽङ्गानि चोत्वापागङ्गाहो गृहान्त्रवन् ।

117. And then going home he deposited (them<sup>a</sup> there) in person (*svaśarīrena*).

But the four stanzas which follow (iii. 53. 21-24) are traditionally held to be hostile to the *Vasiṣṭhas* <sup>b</sup>.

ततस्त् बक्त्र, तन्वस्त् हृदम्<sup>1</sup>.—स्वशरीरेण बक्त्र, स्वशरीरं च च, स्वां शरीरं च हृदम्<sup>1</sup>.—  
आश्वरीददे<sup>m</sup> १, आश्वरीददे हृद (=गङ्गापरीददे), स स्वयमाप हृच, स समाप हृच,  
स समाप हृच.—The following line is added in B after ११७<sup>ab</sup>:

रथं च स्वशरीरेण<sup>1</sup> गृहान्माश्वरीददे<sup>3</sup>।

<sup>1</sup> fkm<sup>1</sup> r, <sup>a</sup>शरीरं च b. <sup>2</sup> br, आश्वं fm<sup>1</sup>, आश्वं k. <sup>3</sup> bम<sup>1</sup>fk, पराददे r. This line and that which appears in B after ११६<sup>cd</sup> seem to be corruptions of the lines which they respectively follow, and which are common to A and B. In m<sup>1</sup>, ११६<sup>cd</sup> and ११७<sup>ab</sup> appear as follows (११७<sup>ab</sup> thus having three forms in this MS.):

स्विराविलनसोऽगाव्यग्नुहं च च गृहान्माश्वरीददे १६।  
तन्वस्त् स्वां शरीरं च गृहान्माश्वरीददे  
स्वनसोऽगालि चोत्वायाग्नुही गृहान्माश्वी १७।  
ततस्त् स्वशरीरेण गृहान्मास्त् स्वयमाप हृच  
रथं च स्वशरीरेण गृहान्माश्वं चरीददे १८।

—देविषः सूताः hm<sup>1</sup> r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>2</sup> (?), देविषीर्विदुः r, देविषी विदुः fb, देविषी विधिः k.

<sup>a</sup> That is, the cart, its parts, and the oxen. Cp. RV. iii. 53. 20: *ā gṛhebhyāḥ . . . ā vīmocanāt*, 'until we reach home and unyoke.' <sup>b</sup> On ११७<sup>cd</sup>-११९ cp. Indische Studien, i. 120; Muir, Sanskrit Texts, i, p. 344; Roth, Zur Litteratur, pp. 107, 108; Säyana on RV. iii. 53. 21; Saḍgurusīṣya (p. 108), who quotes Rgvidhāna ii. 4. 2; Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

118. They were pronounced by Viśvāmitra; they are traditionally held to be 'imprecations' (*abhisāpa*). They are pronounced to be hostile to enemies<sup>a</sup> and magical (*abhicārika*) incantations.

ताः प्रोत्ता बक्त्र, तु प्रोत्ता r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup> r<sup>3</sup>, चाः प्रोत्ता hm<sup>1</sup> r (cp. Sarvānukramapīः आभिश्चापात्ताः).—The reading of ११८<sup>cd</sup> in the text is that of B; instead of it A has: दिदेविषः सूता विवाहमिचारेषु शब्दते.—द्विदेविषासु f, देवदेवाःसु b, विदेविषः hdm<sup>1</sup>, विदेविषः r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>.—विषा विवाहमिचारित्वाः b, विषां विवाहमिचारिः f.—The end of the *varga* is here marked by २३ in hdbfk.

<sup>a</sup> Cp. Rgvidhāna i. 19. 4; i. 20. 1.

#### 24. RV. iii. 53. 21-24. Deities of RV. iii. 54-60.

119. The *Vasiṣṭhas* will not listen to them. This is the unanimous opinion of their authorities (*ācāryaka*)<sup>a</sup>: great guilt arises from repeating or listening (to them)<sup>b</sup>;

ता न hm<sup>1</sup>r, तु न b, सु न fk.—महा० hdm<sup>1</sup>fk, महाण० br.—०दोषव जायते hd, दोषः प्रजायते bfkr.—119<sup>cd</sup> is omitted in r<sup>1</sup>r<sup>4</sup>.

<sup>a</sup> That is, the authorities among the Vasiṣṭhas are unanimous on the injurious effect of these stanzas on the Vasiṣṭhas. The word ācāryaka is quoted only in the sense of 'the position of a teacher'; here it must have some such sense as 'body of teachers.' <sup>b</sup> That is, on the part of Vasiṣṭhas.

120. By repeating or hearing (them) one's head is broken into a hundred fragments; the children of those (who do so) perish: therefore one should not repeat them <sup>a</sup>.

कीर्तिसेन hbrs, कीर्तिसेन m<sup>1</sup>, कीर्तिसेन fk.—मुतेन bfkr, तुषेन hdm<sup>1</sup>, corrected on margin to तुषेन in h.

<sup>a</sup> This śloka is quoted by Śadguruṇisya to show why the Vasiṣṭhas do not listen to these stanzas. Roth, Zur Litteratur, p. 108, cites the śloka; cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 23.

121. The seer praised the All-gods with the four (hymns) 'To him' (imam: iii. 54-57).

B He praised them all with his whole soul, thinking of the highest Abode,

121<sup>cd</sup> is found in B and m<sup>1</sup> only.

B 122. while he uttered 'Great is that unique mysterious power of the gods' (<sup>a</sup> devānām asuratvam tad ekam mahat) <sup>b</sup>.

The Aśvins, Mitra, the Rbhus are (the respective deities of) 'The milch-cow' (dhenuḥ: iii. 58), 'Mitra' (mitrah: iii. 59), and 'Here, here, of you' (iheha vah: iii. 60).

<sup>a</sup> That is, the refrain of iii. 55 slightly altered (mahat devānām asuratvam ekam).

<sup>b</sup> 122<sup>ab</sup> is found in B and m<sup>1</sup> only. This and the preceding line may very well be later additions as they contain no new statement. If we deduct them, as well as 123<sup>ab</sup> (A) and 124<sup>ab</sup>, the two vargas, 24, 25, have only five and a half ślokas. They may thus originally have formed one varga only.

A 123. (The stanza) addressed to Mitra, 'To Mitra five' (mitrāya pañca: iii. 59. 8)<sup>a</sup>, should be recognized as addressed to the All-gods <sup>b</sup>.

But the last triplet here in the hymn to the Rbhus (iii. 60. 5-7) is addressed to Indra and the Rbhus.

सूर्यार्द्धे in all MSS. and r.—सूर्य उत्तमः hd, सूर्य उत्तम b, सूर्य उत्तमे f<sup>1</sup>, सूर्यः स उत्तमः r.—The end of the *varga* is marked by २४ here (after उत्तमः) in h (२५ in d), but in m<sup>1</sup>bfk at the end of the next line (after पश्चमात्), where the number of the *sloka* is also given by m<sup>1</sup> as ५ (= ६०४).

\* The All-gods are mentioned in it: *sa devān visvān bibharti*. There is no reference to this statement in the Sarvānukramanī. <sup>b</sup> १२३<sup>ab</sup> is found in hdm<sup>1</sup>r only, being omitted in bkr<sup>2</sup>r<sup>5</sup>.

### 25. Deities of RV. iii. 61, 62.

B 124. In the preceding couplet (iii. 60. 3, 4) Indra is incidental. After 'O Uṣas, with strength' (*uso vājena*: iii. 61) the fifth <sup>a</sup>

(hymn), which is addressed to Dawn, there follow in the final (hymn: iii. 62) six triplets addressed to separate deities: the first (1-3) is addressed to Indra - Varuna, and the following one (4-6) to Brhaspati;

१२४<sup>ab</sup> is found in bskm<sup>1</sup>r, but is omitted in hdm<sup>1</sup>r<sup>4</sup>r<sup>5</sup> (?).—पूर्वे द्रुचे br, पूर्वद्रुचे f.—पश्चमात् r, पश्चमात् m<sup>1</sup>, पश्चमात् bfk.—जीषसाद् b, जीषसाद् m<sup>1</sup>, जीषसाद् hd, उषासा f<sup>1</sup>, उषसाद् r (Sarvānukramanī on RV. iii. 61: उषस्म).—उत्तरास्त्रवे षट् पृष्ठगदेवता-सूर्यः Am<sup>1</sup>r<sup>2</sup> (०ताः सूर्याः m<sup>1</sup>), उत्तर षष्ठगदेवता चाः b, उत्तर षष्ठिम यं—गदेवता—च f<sup>1</sup>, उत्तरे षष्ठिमः सूर्या च्छरदेवता तृष्णिः r.—तथा परः hdm<sup>1</sup>r<sup>3</sup>, ततः परः r, तदुत्तरः r<sup>5</sup>, (वाईस्यत्व) उत्तरः bfk.

\* This must mean the fifth hymn of the group iii. 57-62, the seer of which is Visvāmitra, while the seer of the preceding three (54-56) is Prajāpati Visvāmitra or Vācyā. It could not mean 'the fifth hymn to Uṣas,' as iii. 61 is the sixth hymn in the RV. addressed to that deity.

125. and (then come three respectively) addressed to Pūṣan (7-9), Savitṛ (10-12), Soma (13-15), while the last (16-18) is addressed to Mitra - Varuna. And with that (final triplet) Jamadagni <sup>a</sup> praised the two gods who delight in law (*ṛtāvṛdhau*) <sup>b</sup>.

मेषावर्षण उत्तमः hm<sup>1</sup>r, पश्चमस्त्रसु यस्त्रृष्टः bfkr<sup>5</sup>r<sup>7</sup>.—०पित्रा A, ०पित्रु B.—The end of the *varga* is here marked by २५ in bf, not in hdk.

\* According to the Ārgānukramanī, followed by the Sarvānukramanī, Jamadagni is the alternative seer of this triplet. <sup>b</sup> This epithet of Mitra - Varuna occurs in RV. iii. 62. 18 as *ṛtāvṛdhā*.

## Mandala iv.

## 26. Deities of RV. iv. 1-15.

126. He (Vāmadeva) for whom, when he cooked the entrails of a dog for the sake of honouring the Gods, the Seers, and the Fathers, the Vṛtra-slayer (Indra), in the form of an eagle, brought the mead<sup>a</sup>,

पपाचाच्चाणि यक्षुनः Am<sup>1</sup>, य आच्चाच्चपचक्षुनः Bn.—यस्त च hm<sup>1</sup>r, यस्त च r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n, यस्त च b, यस्त च fk.—०४ चाहरद् n, ०४ चाहरद् r, ०४ चाहरद् m<sup>1</sup>, ०४ चाहरद् fk, य चाहरद् r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, ०४ चाहरद् hb.

<sup>a</sup> Cp. RV. iv. 18. 13: śuna āntrāṇi pece . . . adha me śyeno madhu ā jabbāra. Cp. Manu x. 106; Sieg, Sagenstoffe, p. 79.—126 is quoted by the Nitimañjari on RV. iv. 18. 13.

127. that seer, descendant of Gotama, praised Agni with fifteen hymns (beginning) 'Thee' (tvām: iv. 1-15), and Indra with the following sixteen, 'Hither' (ā: iv. 16-32)<sup>a</sup>.

सूतीरति तु hr<sup>3</sup>r<sup>4</sup>m<sup>1</sup>b, सूतीरति च r<sup>5</sup>r<sup>7</sup>, सूतीरति च b, तस्तीरति च fk, सूतीरते सु r.

<sup>a</sup> The series, being interrupted by iv. 27 (śyenastuti, below, 136), extends to 32; cp. above, iv. 105, and below, v. 12, 105.—126 and 127 are translated by Sieg, Sagenstoffe, pp. 78, 79.

128. In the three<sup>a</sup> (stanzas) 'As such, thy brother' (sa bhrātaram: iv. i. 2-4) Agni is incidental (nipātabhāj); others say that (the seer) praises the incidental (nipātin) Agni together with Varuna<sup>b</sup>.

०सौतीत्वाऽर्द् bfk, ०सौतीत्वाऽर्द् r, ०सौतीत्वाऽर्द् hd, ०सौतीत्वाऽर्द् m<sup>1</sup>.—चन्द्रे निपातिनम् m<sup>1</sup>br, चन्द्रे निपातिनम् hd, चन्द्रे निपातनं f, चन्द्रे निपातने k.

<sup>a</sup> This must be an old mistake for catasṛṣu (often confused in MSS. with ca tisṛṣu), as the vocative agne occurs in all the four stanzas (iv. i. 2-5), and the Sarvānukramāṇī has apādyāś catasraḥ. <sup>b</sup> Hence the statement of the Sarvānukramāṇī that Agni alone or Agni and Varuna are the deities of iv. i. 2-5.

129. Some (say) that the two hymns 'Agni, upon' (praty agnih: iv. 13, 14) are addressed to the divinities mentioned by their characteristic names (lingoktadaivata)<sup>a</sup>. But with the two (stanzas) 'He noted' (bodhat: iv. 15. 7, 8) the seer praises Somaka only.

प्रत्यपिरेत् तु hm<sup>1</sup>r, प्रत्यपिरित्युति b, प्रत्यपिरित्युते r<sup>5</sup>, प्रत्यपिरित्यते f.k.—After 129<sup>a,b</sup> b.f.k. have the following corrupt sloka:

उत्तमामुषसं देवी मध्यमं पुण्यत्तमम् ।  
पृथक् च सह च सौति कर्मणी तप्तपश्चित्तम् ॥

—सोमकल्पेत् तु hm<sup>1</sup>r, सोमकल्पतिम् br<sup>5</sup>r<sup>7</sup>, °पतिः f.k.—The end of the *varga* is here marked by २६ in hb.f.km<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramaṇī: *Uigoktadaivataṃ* to *ekē*.

### 27. RV. iv. 18-30. Indra's birth and fight with Vāmadeva.

130. And with a view to (long) life for him the Aśvins are praised with the two following (stanzas: iv. 15. 9, 10). Her unborn child (*garbham*) who said, 'I will not be born in the straightforward way (*anyasā*)'<sup>a</sup>,

चायुषोर्ध्याय Bhm<sup>1</sup>, चायुर्ध्याय r.—चासा न जनिष्ये हं hm<sup>1</sup>b, चासा न जनिष्ये हं f, चासा तु जनिष्येहं r, जनिष्याम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, जनिष्याण् r<sup>8</sup>.—मृषाण् hr.f.k, मृषाण् b, मृषाणा m<sup>1</sup>.—गर्भेत् Am<sup>1</sup>r<sup>2</sup>n, गर्भे एव kr, वार्भेत् b, गर्भेतं f.—तु Ar<sup>2</sup>, तम् b.kn.

<sup>a</sup> Cp. RV. iv. 18. 2: *nāham ato nīr ayā durgahattat*. On 130-132 cp. Sieg, Sagenstoffe, p. 179 f.; cp. also Pischel, *Vedische Studien*, ii, pp. 42-44. The Nītimañjari on RV. iv. 18. 13 quotes 130<sup>cd</sup> and 131<sup>ab</sup>.

131. (that is), her son Indra, Aditi, anxious for her own welfare, admonished (*anvāśāt*)<sup>a</sup>. But he (Indra), as soon as born, challenged the seer to fight.

अन्वशाद् r<sup>5</sup>r<sup>7</sup>, अन्वशाद् b.f.k, अन्वशात् r, अन्वशात् hdm<sup>1</sup>, अन्वशाद् n.—चातमाचो hm<sup>1</sup>b, चातमाचम् r<sup>1</sup>r<sup>2</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, चातमंचो f.k.—°मुहाव तु hm<sup>1</sup>, °मुहाव तम् b.f.kr.

<sup>a</sup> That is, in RV. iv. 18. 1: *mā mātaram amuyā pattave kā*. Dr. Sieg, Sagenstoffe, p. 80, line 1, and 82, note <sup>4</sup>, would read *anvagāt* in the sense of 'yielded' (nachgegeben); but this would be like using the German 'sie ging ihm nach' in the same sense.

132. Vāmadeva, engaging him, after he (Indra) had thus done violence to himself (the seer)<sup>a</sup>, for ten days and nights, vanquished him with might.

योधयन् hm<sup>1</sup>r, योधयेत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>r<sup>2</sup>(?), यादयन् f.k, यादयन् b.—रात्रीर् r, रात्रांस् f, रात्रिष्य m<sup>1</sup>, रात्रां च b.k, रात्र्यच् A.

<sup>a</sup> That is, after violence had thus been done to him by Indra = *indreṇa balātīkṛtaḥ*.

133. Gautama, selling<sup>a</sup> him in the assembly of seers in the (stanza) 'Who this' (*ka imam*: iv. 24. 10), himself for that

purpose (*tena*)<sup>b</sup> praised (him with the stanza), 'None, O Indra' (*nakir indra* : iv. 30. 1);

स्वयं तेना० hm<sup>1</sup>r<sup>3</sup>, स्वयमेवा० kr<sup>5</sup>r<sup>7</sup>, स्वयमेव (व्यभिचा०) f, स्वयमेवा० b, स्वयमेवा० r.

<sup>a</sup> Cp. Sāyana on RV. iv. 24. 9; Sieg, Sagenstoffe, pp. 90-96. <sup>b</sup> I take *tena* to refer to *vikriṣṇa*; Dr. Sieg, however (who translates 132-134), Sagenstoffe, p. 95, takes it with the *pratīka* of iv. 30, =*tena sūktena*, 'with the whole hymn iv. 30'; against this is the fact that the hymn as a whole has already been mentioned (127) as one in praise of Indra, that the author in the present passage otherwise refers to single stanzas, and that it is contrary to the style of the BD. to refer with *tena* to a following *pratīka* instead of saying *nakir indrety anena* or *etenā*.

134. and in the (stanza) 'What ! then art thou' (*kim ad utāsi* : iv. 30. 7) he halfway (*ardhe*)<sup>a</sup> dispelled his wrath. Then the seer his (Indra's) form and heroic deeds, his valiant exploits,

मन्त्रमध्ये Am<sup>1</sup>, मन्त्रमध्ये bfkr<sup>2</sup>, मन्त्रं मध्ये r.—धीर्यकार्याणि hm<sup>1</sup>r, धीर्यकार्याणि fbk, धीर्यायाच्चाणि r<sup>1</sup>, धीर्यायद्याणि r<sup>4</sup>r<sup>6</sup>.—तामृषिः hm<sup>1</sup>r, तामृषिः bfkr<sup>5</sup>, चारितु० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by २० in hm<sup>1</sup>b, not in k.

<sup>a</sup> The reading *madhye* is probably an explanation of *ardhe*.

135. and his various deeds proclaimed to Aditi. 'I' (*aham* : iv. 26) is self-praise in a triplet: for there is praise (in it) as if of him (Indra)<sup>a</sup>.

संकावस् hm<sup>1</sup>r<sup>3</sup>, ०संकावस् bfkr<sup>2</sup>r<sup>5</sup>.—सुतिरिवास्त् हि० r<sup>5</sup>r<sup>7</sup>, सुतिर्वतस्त् हि० hdr, सुतिविवस्त् हि० b, सुतिविसस्त् हि० fkr<sup>2</sup>.

<sup>a</sup> That is, the seer praises himself as if he were Indra; cp. Sarvānukramanī: *indram ivātmānam r̥is tuṣṭāvendro vātmānam*. Cp. Geldner, Vedische Studien, iii, p. 160, note <sup>3</sup>, and Sieg, Sagenstoffe, pp. 87 and 95, note <sup>3</sup>.

136. With the following nine stanzas (beginning) 'Before all birds this' (*pra su sa vibhyah* : iv. 26. 4-7; 27. 1-5) there is praise of the eagle. In the hymn of five stanzas 'Thee' (*tvā* : iv. 28) Indra is praised together with Soma.

स्वेति br, स्वेन m<sup>1</sup>, स्वेव hr<sup>1</sup>r<sup>4</sup>, स्वे fk.—सोमेन्द्रः सुतः सह bkr, सोमेन्द्रु० सुतः सह०, सोमेन्द्रौ० च सुतः सह० hdr<sup>3</sup>, सोमेन्द्रौ० च सह० सुती m<sup>1</sup>, सोमेन्द्रः० संसुतः० सह० r<sup>1</sup>r<sup>4</sup>.

137, 138. Krauṣṭuki regards this praise to be chiefly addressed to Soma; while with the triplet 'Even of the Sky' (*divaś cid* : iv. 30. 6-11) the teacher Śākaṭāyana considered the middle Dawn

to be praised with Indra. And in the stanza here 'Good wealth' (*vāmam* : iv. 30. 24) Bhaga, Pūṣan, and Aryaman are praised :

सोमप्रधानम् br, प्रधानम् Am<sup>1</sup> fkr<sup>2</sup>.—क्लोदुकिर् hd, क्लोदुकिर् fkm<sup>1</sup> r, क्लोदुकः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>,  
क्लोद्रुकः b.—पितेन Am<sup>1</sup>, चामेन fbr, चामेन k.—तुष्मेन्द्रियं संसुताम् hm<sup>1</sup> bfkr, ते तुष्मेन्द्रि-  
यं संसुता r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.

138. भेने आचार्यः bfk, भेने आः r<sup>1</sup> r<sup>5</sup> r<sup>7</sup>, भेने लाचार्यः hm<sup>1</sup> r.—वाममृचि सुताचार्य  
hd, वाममित्यूचि संसुता B.—भवः hd, भवः b, भवः k, भवः भवः f.

B 139. Pūṣan is (here) called 'Karūlatin'<sup>a</sup> : according to a Vedic text (*śruti*)<sup>b</sup> he is 'toothless.' Āśvalāyana says that (the stanza) 'Of us most excellent' (*asmākam uttamam* : iv. 31. 15) praises the Sun<sup>c</sup>.

करूलतीति fkr, कसुलांतीति b.—सौतीसाहा<sup>0</sup> r, सौतीसाहा<sup>0</sup> b, सौताचाहा<sup>0</sup> f,  
सौतीसाहा<sup>0</sup> k.—This śloka (139) is not found in A.—m<sup>1</sup> omits 138<sup>ad</sup> as well as 139, probably owing to 138<sup>ab</sup> and 139<sup>ad</sup> ending similarly (शाकट)त्यनः and (शक्त)त्यनः.—The end of the *varga* is here marked by २८ in bf, after शाकटात्यनः (138<sup>ab</sup>) in m<sup>1</sup>, after 138<sup>ad</sup> in hd, not at all in k.

<sup>a</sup> The word occurs in RV. iv. 30. 24, which is commented on by Yāska, Nirukta vi. 30, 31; cp. Roth, Erläuterungen, pp. 96, 97. <sup>b</sup> That is, SB. i. 7. 4<sup>7</sup>, quoted by Yāska, Nirukta vi. 31. <sup>c</sup> There is no reference to this statement in the Sarvānukramaṇī.

### 29. The steeds of the various gods.

140. The horses of Indra are Bays (*hari*), the horses of Agni are Ruddy ones (*rohit*) ; those of Sūrya are Fallows (*hari*), and those of Vāyu Teams (*niyut*)<sup>a</sup>.

हरयो द्वाशा hm<sup>1</sup> rb, हरथा द्वाशा f, हरथाच्चाका k.—अपैरत्वासु r<sup>1</sup> r<sup>4</sup> r<sup>6</sup> bfkr<sup>2</sup> r<sup>5</sup>,  
श्वसु hdr, श्वस्म m<sup>1</sup> (cp. द्वारस्म in v. r. on i. 107).—हरितश्चैव hm<sup>1</sup> r, हरितः प्रोक्ता B.

<sup>a</sup> This and the following two ślokas closely follow Naighaṇṭuka i. 15.

141. The Ass<sup>a</sup> is associated (*sahita*) with the Aśvins, and Goats are the steeds (*vājin*) of Pūṣan, but Dappled mares (*prśati*) are the horses of the Maruts, while ruddy (*arunī*) Cows are those of the Dawns.

रासमो fkr<sup>3</sup> r<sup>6</sup> r<sup>7</sup> m<sup>1</sup>, रासमो hdr<sup>3</sup>, रासमा br (the Naighaṇṭuka has रासमावश्चिनोः, but the तो before वश्चिनोः in all the MSS. seems decisive in favour of रासमो).—  
सहितो hd m<sup>1</sup> r<sup>3</sup>, महितो fk, मोहितो r<sup>2</sup> r<sup>6</sup> r<sup>7</sup>, रोहितो br (this is an evident substitution in order to get a plural agreeing with रासमा).—पूष्णस्म hm<sup>1</sup> r, पूष्णसु B.—पूष्णस्मो br<sup>5</sup> r<sup>7</sup>,

वृषयोत्ता० f, वृषयोत्ता० k, पृष्ठोत्ता० hm<sup>1</sup>r.—तत्त्वोत्तसाम् B, तत्त्वोत्तसः hdm<sup>1</sup>r (चहस्त्रो नाम उत्तसाम् Naighaṇṭuka).

<sup>a</sup> Cp. my 'Vedic Mythology,' p. 50.

142. The steeds of Savitṛ are Duns (*śyāvāḥ*) ; the Multiform (*viśvarūpā*)<sup>a</sup> is (the steed) of Br̥haspati. Now these too are praised with (their) deities, otherwise<sup>b</sup> but seldom.

आवा hm<sup>1</sup>rf, आमा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, आवा bk.—देवतामित्यु hm<sup>1</sup>r, देवतामित्य B.—सूर्यनेत्यस्यशो hm<sup>1</sup>r<sup>3</sup>, सूर्यनेत्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सूर्यते स्यस्यशो br (न्यते r), सूर्यतस्यस्यशो f.

<sup>a</sup> Conceived as a cow; cp. above, iii. 85, 86 (the nectar-yielding cow of Br̥haspati).

<sup>b</sup> That is, when mentioned alone, without being associated with the gods.

143. (The god) whose weapon and vehicle appear here in a laudation should be recognized as the one praised ; for that (god) is in many ways the soul (*ātman*) of it<sup>a</sup>.

तमेव तु br, तमेव त hd, तमेव (no तु) fk.—विषाक्षस्ता० hm<sup>1</sup>r, विषाक्षस्ता० b, विषाक्षस्ता० fk.

<sup>a</sup> That is, manifests himself in the weapon or vehicle; cp. above, i. 73, 74.

144. 'Two small girls' (*kaninakā* : iv. 32. 23, 24), the remainder of the hymn<sup>a</sup>, is here called a praise of the two Bays (of Indra)<sup>b</sup>. And the four (words) after it<sup>c</sup>, (viz.) *vidradhe* (and the rest) are to be recognized as liable to phonetic combination (*apragrhyāṇi*)<sup>d</sup>.

इर्यो० b, इर्यो० r, इर्या fk, अर्धस्त् hm<sup>1</sup>r<sup>3</sup>, अर्धस्त् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इहोत्तते bskr, उत्तते hm<sup>1</sup>.—पत्तार्थतस्य विं hr, चत्तारि परमा bskr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—०प्त्तार्थाप्र० hrsk, ०प्त्तार्थाप्र० b, ०प्त्तार्थाप्र० r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—विद्रध्नि hdm<sup>1</sup>, विद्रध्नि० r, विद्रध्नि० b, विद्रध्नि० r, विद्रध्नि० k.—The last pāda is repeated in fk as follows: ०वप्रत्यनुद्धानि० विद्रध्नि० (विद्रध्नि० k)॥ वा प्रतिनुद्धानि० विः॥—The end of the *varga* is here marked by २० in hm<sup>1</sup>bf, and by ३० in k.

<sup>a</sup> That is, the hymn which as a whole has already been stated (above, 127) to be an Indra hymn, and of which these are the last two stanzas. <sup>b</sup> Cp. Nirukta iv. 15:

*āsvayoh saptastavaḥ*, and *Sarvānukramanī*: *anīyābhyaṁ iindrāśvau stutau*. The list of the steeds of the gods given in 140-142 is by way of introduction to the statement about iv. 32. 23, 24.

<sup>c</sup> *Atah*, that is, after the word *kaninakā* in the text of iv. 32. 23. <sup>d</sup> That is, the four words *vidradhe nave drupade arbhake* are to be taken not as duals, but as locatives singular, in agreement with the Pāda text and Śākapūṇi's opinion stated by Yāska in Nirukta iv. 15 (on RV. iv. 32. 23): *kanyayor adhītānapravacanānī saptamyā ekavacanānī śākapūṇiḥ*. Cp. *Vedische Studien*, iii, p. 88, note<sup>2</sup>; Oldenberg, *Prolegomena*, p. 532 (middle). Owing to the corrupt readings of b in BD. iv. 144, Meyer, *Rgvidhāna*, p. xxvi, was erroneously led to suspect the existence of a khila after RV. iv. 32.

## 1. Deities of RV. iv. 33-52.

1. (With) 'Forth' (*pra* : iv. 33. 1) begins a group of five hymns addressed to the R̄bhus (iv. 33-37). Following that are three (hymns) addressed to Dadhikrā (iv. 38-40); but the stanza which is at the head of the hymns addressed to Dadhikrā (iv. 38. 1) praises Heaven and Earth.

दाधिक्राव्यां hdb, दधिक्राव्यां r<sup>3</sup>r<sup>5</sup>, दाधिक्राव्यां m<sup>1</sup>r, दाधिक्राव्या f, दाधिक्राव्य k, दधिक्राव्यां r<sup>3</sup>.—सुखे तु या hm<sup>1</sup>r<sup>3</sup>r, (श्लाम) उतो हि वाम् (pratika of iv. 38. 1) br<sup>5</sup>, सुती हि वाम् fkr<sup>3</sup>. The reading सुखे तु या (cp. सुखा iii. 37) seems to be favoured by the Sarvānukramanī: दाधिक्रं हि वावापृष्ठिव्यावा.

2. Then with indirect (*parokṣa*) expressions (*vāc*) and names the three, Agni, Vāyu, Sūrya, are praised in the stanza, 'The Swan dwelling in light' (*hamsah śuciṣat* : iv. 50. 5).

असुतो dr, असुता m<sup>1</sup>, असुतोर् h b, असुतोर् fk (the र् is doubtless due to that of the preceding परोष्टि and the following वाग्मिर्).—जामभिष्य hd, जामभिष्य br, जामभि m<sup>1</sup>, जामभुनि fk.—०ल्पि A, ०ल्पा B.

B 3. In the Aitareya (Brāhmaṇa) 'The Swan' (*hamsah* : iv. 40. 5) is prescribed as having Sūrya for its deity<sup>a</sup>. Now (there follow) two hymns addressed to Indra-Varuṇa (iv. 41, 42), then three (iv. 43-45) addressed to the Aśvins (beginning) 'Who?' (*kah* : iv. 43. 1).

सूते hm<sup>1</sup>r, इक्ष्वास bsk, इक्ष्वात् r<sup>5</sup> (this represents the pratika of iv. 41. 1, इक्ष्वात्).—०श्वनामि च: r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>br<sup>2</sup>, ०श्वनामि च hdm<sup>1</sup>, ०श्वनामिकः (!) r. — 3<sup>d</sup> is omitted in fk.—3<sup>ab</sup>, though found in Bm<sup>1</sup> only, is probably original, as it is supported by the statement of the Sarvānukramanī: अक्षवा सौरी. Without it the *varga* would have an odd line; with it the *varga* has six ślokas, like the first *varga* of the first and of the second *adhyāya*.

<sup>a</sup> In AB. iv. 20. 5 this stanza is connected with the sun (*hamsa*).

4. In the (hymns) 'The best' (*agram* : iv. 46. 1), 'O Vāyu' (*vāyo* : iv. 47. 1), 'Enjoy' (*vihi* : iv. 48. 1-5) seven stanzas are declared to be addressed to Vāyu; and nine are addressed to Indra-Vāyu, (viz.) 'Indra' (*indrah* : iv. 47. 2-4) being three, (and) 'With a hundred' (*śatena* : iv. 46. 2-7) being six.

विहीसेषु <sup>hdm<sup>1</sup>r</sup>, विहीकाषाः b, विहीमांत्वा <sup>r<sup>6</sup>r<sup>7</sup></sup>.—fk omit <sup>4<sup>ab</sup>o</sup>.—इदम् Ab, इद्वास् fk, इद्वास् r.

5. 'This' (*idam* : iv. 49), addressed to the deities mentioned in it<sup>a</sup>, (and) the last couplet (10, 11) of 'He who has propped' (*yas tastambha* : iv. 50)—these eight stanzas<sup>b</sup> are traditionally held to be (in) praise of Indra-Bṛhaspati.

तस्योत्तमो b, तस्यमेतत्तमो <sup>m<sup>1</sup></sup>, तस्यमोत्तिमो <sup>hdr<sup>3</sup></sup> (<sup>०</sup>म० <sup>r<sup>3</sup></sup>), संगोक्षमो fk, तु तस्योत्तमो r.

<sup>a</sup> That is, Indra and Bṛhaspati.

<sup>b</sup> That is, 49. 1-6 and 50. 10, 11.

6. That<sup>a</sup> hymn, however, is addressed to Bṛhaspati ; the two next (beginning) 'That' (*idam* : iv. 51, 52) are addressed to Uṣas. In the triplet 'Surely that king'<sup>b</sup> (*sa id rājā* : iv. 50. 7-9) laudation of the function of the appointer of priests (*purodhātuh*) is expressed.

सूतं तु वाईसत्वम् <sup>hm<sup>1</sup>b</sup>, सुरात्मं भू वाईसत्वम् f, सुरात्मं भू वाईसत्वम् <sup>h</sup>, वाईसत्वं तु तत्सुक्तम् r.—In most of the MSS. the syllable तत् has dropped out after तु, partly perhaps owing to a misunderstanding of the following इदम् ; in the reading of R the words have been transposed to normalize the metre (cp. above, iv. 102).—परे <sup>m<sup>1</sup>bfkr</sup>, परं h, परे d.—पुरोधातुः br, पुरोधातुः fk, पुरोधातुः h d, पुरोधातुः <sup>m<sup>1</sup></sup> r, कर्मशसा <sup>m<sup>1</sup></sup> f, कर्मशसा h.—The end of the *varga* is here marked by ७ in hbfk, not in <sup>m<sup>1</sup></sup>.

<sup>a</sup> That is, RV. iv. 50.

<sup>b</sup> Cp. AB. viii. 24-26, especially 26. 2 ; also Sāyana, introduction to RV. iv. 50. 7.

## 2. Deities of RV. iv. 53-58.

7. There are two hymns addressed to Savitr (beginning) 'That' (*tat* : iv. 53, 54) ; 'Who?' (*kah* : iv. 55) is addressed to the All-gods, while that which follows (viz.) 'The mighty' (*mahi* : iv. 56) is addressed to Heaven and Earth. But (in the hymn) 'Of the field' (*kṣetrasya* : iv. 57) the (first) three (stanzas) are addressed to the Lord of the Field, while the next stanza, 'Prosperously the steers' (*śunam vāhāḥ* : iv. 57. 4), has Suna as its god.

परं तु यत् A, परं यत् <sup>m<sup>1</sup></sup>, तत्परं च r, तत्परं च b, चमुत्तरं च fk.—तित्तः चेषपत्वा: br, तित्तः चेषपत्वा fk, चेषपत्वयुच्यु hdm<sup>1</sup>r<sup>3</sup> (<sup>०</sup>० r<sup>3</sup>): the reading of the Sarvānukramapī तित्तः चेषपत्वा: has decided me in favour of the reading adopted in the text (cp. above,

iii. 111). The त् which has dropped out after तिष्ठत् (making the pāda one syllable short) I have restored from the reading तुष्ठत्.—सुनदेवी hm<sup>1</sup> r, सुनदेव br<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, सुनं देव fk.—सूर्यतरा m<sup>1</sup>, सूर्यतरा fr<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, सिरातरा k, पूर्यतरा: b, सूर्यतरा r, सूर्यतरा h.

8. Suna here is Vāyu, Sira is Sūrya: (for) they say that Suna and Sira are Vāyu and Sūrya. Yāska, however, considered Śunāsira to be Indra<sup>a</sup>, (and) Śākapūni thinks those two (Suna and Sira) to be Sūrya and Indra<sup>b</sup>.

थास्त इदं तु hm<sup>1</sup> r, इदं थास्तसु bfr.—सूर्येष्वौ तौ hr, सूर्येष्वौ तु s, इदासूर्यौ b, इदासूर्यौ k, इदासूर्यौ k.

<sup>a</sup> His view, in Nirukta ix. 40, agrees not with this, but with the explanation given in 8<sup>a</sup>: śunāsira: śuno vāyuḥ (śu ety antarikṣe), sira ādityaḥ sarapāt. Yāska does not quote Śākapūni's view. <sup>b</sup> This śloka is quoted by Śaḍgurusīṣya on RV. iv. 57.

9. Now these two, Suna and Sira, are praised in the fifth (stanza: iv. 57. 5), while there are two (6, 7), the sixth and the seventh (stanzas), to Sītā. The verse (pāda) 'Prosperously our shares' (śunam nah phālāḥ: iv. 57. 8<sup>a</sup>) praises agriculture; 'Prosperously the ploughers' (śunam kīnāśāḥ: iv. 57. 8<sup>b</sup>), men who live by agriculture.

दे तु सीतायि षष्ठी A, दौ तु सीतायि षष्ठी m<sup>1</sup>, सीतायि षष्ठी लच bfr (ज्ञी० b, ज्ञि० f, ज्ञि० k).

10. Parjanya is here praised in the third verse (iv. 57. 8<sup>c</sup>), while the seer pronounced the last (verse) with a desire of wealth (iv. 57. 8<sup>d</sup>). Or (it may be said) the whole hymn praises agriculture. 'From the ocean' (samudrāt: iv. 58) belongs to the Middle Agni.

सूतः पादेऽपर्वत्यस्त Am<sup>1</sup>, सुनं पादे पर्वत्यं bfr.—०यं त्वस्त्वृष्टिर् m<sup>1</sup>, ०यं त्वस्त्वृष्टिर् hd, अत्यवस्त्वृष्टिर् r<sup>3</sup>, अत्यवान्त्वृष्टिर् r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, चीकृष्टिः bfr, तीकृष्टिः k.—धनकामो hm<sup>1</sup> r<sup>3</sup>, धर्मकामो r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, ऋषिकामो bfr.—ऋषिं वा hr bfr, ऋषिषद् r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.

11. As mentioned in a Brāhmaṇa it is indicated as addressed either to the Sun (āditya) or to Agni; for it appears as an Ājya hymn<sup>a</sup>; or some speak of it as (in) praise of Waters or (in) praise of Ghee, (or) as addressed to Cows, (or) to Sūrya<sup>b</sup>.

आपेयम् fkr<sup>2</sup> r<sup>5</sup> r<sup>7</sup>, आपेयं Am<sup>1</sup> b.—वाप्याव्यसूतं m<sup>1</sup> r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, वाप्याव्यसूतं hdr<sup>3</sup>, वद्वा-व्यसूतं r, वद्वाव्यसूतं f, वाप्याव्यसूतं b.—हि वृष्टं Am<sup>1</sup> b, प्रदिष्टम् fkr<sup>2</sup> r<sup>5</sup> r<sup>7</sup>.—वद्वमेवे

सौर्यमेतद्वद्विति Am<sup>1</sup>, यदां सुतिं वा सूतमेतद्वद्विति r, यदां सुति वा सूतमेतद्वद्विति f, यदां रहति वा सूतमेतद्वद्विति k, यदां सुतिं च यदा सूतमतद्वद्विति b.—The end of the *varga* is here marked by २ in hm<sup>1</sup>bfk.

<sup>a</sup> RV. iv. 58 in AB. v. 16. 6 is stated to be the Ājya Sastra of the seventh day: *samudrād īrmir . . . iti saptamasyāhna ājyam bhavati.* (The reading of *hdr*<sup>3</sup> alludes to AB. v. 16. 1: *yad vā ātti ca prātti ca tat saptamasyāhno rūpam.*) <sup>b</sup> Op. Sarvānukramaṇī: *samudrād . . . āgneyam . . . sauryam vēpam vā gavyam vā gṛytastutir vā.*

### **Mandala v.**

### 3. Deities of RV. v. 1-28. Story of Tryaruna and Vṛśa Jāna.

12. The Atris having dispelled the eclipse of the sun decreed (*dr̥ṣṭam*) by Svarbhānu, praised Agni with the twenty-seven hymns 'He has awoke' (*abodhi* : v. 1-28) a.

सर्वानुवृष्टि  $hm^1 rbfk$ , सर्वानुदिष्ट  $r^2 r^5 r^7$ .—०स्त्रापहत  $hm^1$ , ०स्त्रापहत  $r$ , ०स्त्रापहत  $b$ , ०स्त्रापहत  $r^2 r^5 r^7$ , ०स्त्रापहत  $k$  ०स्त्रापहत  $f$ .

\* That is, including 28, because the *Äpri* hymn, v. 5, is left out of account; cp. note \* on iv. 16.

13. **Traivṛṣṇa (Tryaruna), Trasadasyu, Aśvamedha, Rṇamcaya**  
may be observed as objects of praise in various passages in the  
(hymns of the) **Atris**<sup>a</sup>.

च चक्रमेध  $m^1r$ , चाक्रमेध  $hd$ .—चक्रण्डयः  $hdm^1$ , also in  $bfkr^2r^5$  (where this śloka comes later), इति चयः १.—परीक्षा:  $hdr$ , परीक्षा  $m^1f$ .—This śloka is omitted here by B( $bfkr^2r^5$ ), but occurs after 28 in the following form:

११४ विवृत्यास्त्यद्युषो रावाणामेव वृष्णं वयः ।  
स्त्रयमाणाः परीक्षाः स्वरचित्तेति क्वचित्क्वचित् ॥

m<sup>1</sup> (also r) has this sloka, both here with the reading of A, and afterwards with that of B, viz. :

\* The general remark made in this śloka serves as an introduction to the story of Tryarupa. I do not agree with Sieg, Sagenstoffe, p. 74, note <sup>2</sup>, in thinking this śloka more appropriate after 28, nor in reading इति चर्यः instead of चूर्णचर्यः. In my text, however, the third *varga* in this way has six ślokas and the sixth only four, instead of both having five.

14. King <sup>a</sup> Tryaruna, son of Trivrṣṇa, of the race of Ikṣvāku, was riding in his chariot, and his domestic priest, Vṛśa, the son of Jana, took the horses' reins.

ऐत्तिकम् Am<sup>1</sup>(gh), ऐत्तिकम् fkrn(abcm), ऐत्तिका b.—संखया<sup>a</sup> MSS., स खया<sup>a</sup> n.—वृशो hrb, वृशो fkr<sup>2</sup>.

<sup>a</sup> This story (14-23) is quoted in the Nitimatiṣjāri on RV. v. 2. 9. It is also given by Sāyaṇa on RV. v. 5. 1, in two metrical forms, as derived from the Sātyāyana and the Tāṇḍya Brāhmaṇa. The whole story is examined by Sieg, Sagenstoffe, pp. 64-76. Op. Hillebrandt, ZDMG. xxxiii, pp. 248 ff.; Geldner, Festgruss an Roth, p. 192; Oldenberg, SBE. xlvi, pp. 366 ff.; Ludwig, Rg-veda, iv, p. 324.

15. The chariot, as it went along, cut off the head of a Brahman boy, and the king said to his domestic priest, 'You are guilty.'

वृशं hm<sup>1</sup>r, वृशं bfkn.—रात्रिं A, रात्रा तं B.

16. He (Vṛśa) having had revealed to him Atharvan spells and having (with them) brought the boy back to life, left the king in anger and betook himself to another country.

शिशुं A, सुतं bfn, सुतं k.—चत्वर्देशं hm<sup>1</sup>fkn, चत्वं देशं br.

17. In consequence of the departure of the seer, the heat of his (the king's) fire also disappeared, for none of the oblations cast on the fire were (any longer) cooked.

नगाशास्त्रं hm<sup>1</sup>r<sup>3</sup>fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n(ab), नगाशास्त्रं b, नगाशास्त्रं r, नगाशास्त्रं n(c).—चत्वे: Ab, चत्वे fkr, गुरोः r<sup>5</sup>r<sup>7</sup>n.—प्राप्ताणि hm<sup>1</sup>rbfkr<sup>2</sup>r<sup>5</sup>, प्राप्ताणि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हवाणि hm<sup>1</sup>r, पच्याणि r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, शक्याणि fkr<sup>2</sup>, वाक्याणि b, चात्याणि r<sup>5</sup>n.—द्वापचत्वं hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, द्वापचत्वं m<sup>1</sup>, द्वापचत्वं b, द्वापहंते fkr<sup>2</sup>, द्वीर्थंते r<sup>5</sup>n.—The end of the *varga* is here marked by ३ in hbf, not in m<sup>1</sup>k.

#### 4. Story of Tryaruna (continued).

18. Hence the king distressed went to Vṛśa Jāna, propitiated and brought him back, and again made him his domestic priest.

स्त्री hbfkn, wanting in r.—ताम् hm<sup>1</sup>r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>n, ताम् b, तं(?)f, जाम् k, च r.—चानीसा hm<sup>1</sup>r, चानीश bfkn.—वृशं चानं hdr, वृशं चानं m<sup>1</sup>, वृशं चानं fkn, वृशं चानं b: the Sarvānukramaṇī and the Tāṇḍya Brāhmaṇa have the form वृशो चानः (see Max Müller, RV.<sup>2</sup> vol. ii, p. 35, near bottom). Mitra, however, has the marvellous note: सवृष्टं चानं मित्रेव पाठो भवितुमर्हसि (sic).

19. Vṛśa being propitiated sought for the heat<sup>a</sup> of the fire in the king's house, and he found a Piśācī as a wife of the king.

स प्रसन्नो br, प्रसन्नो स hd, प्रसन्नो (no स) m<sup>1</sup>, अप्रसन्नो n, स मत्तो f, स मत्तो k.—नैश्वरम् m<sup>1</sup>, नैश्वरम् hdr, निश्वरम् b, निश्वरम् fk.—पिशाचीं तां r<sup>3</sup>br<sup>5</sup>r<sup>7</sup>, पिशाचीमां f, पिशाचीं च r, पिशाची लं hd, पिशाचिलं m<sup>1</sup>.

\* I take this word (*haram*) for the neuter word *haras*, 'heat,' irregularly used as a masculine. Sieg, p. 68, regards it as another word (*hara*, masc.), meaning 'robber' (Räuber). This does not seem likely, especially as *haras* again occurs (in 21) in the sense of 'heat.'

20. Having seated himself with her upon the cushion on a stool, he addressed her with the stanza, 'Whom do you here?' (*kam etam tvam*: v. 2. 2).

गिष्यः hm<sup>1</sup>r, गिष्येः b, गिष्यासः f, गिष्यासः kn.—आसनां hm<sup>1</sup>bn(ab), आसनां f, मासं वां rn(c), मासावं k.—लमिति लुचा hm<sup>1</sup>r, लं लुचलुचा b, लं लुचलुचा r<sup>5</sup>n, लं लुचलुचा k, लं लुचलुचा f.

21. Speaking of the heat (*haras*) in the form of a boy<sup>a</sup> he addressed her (thus). And when he had uttered the (stanza) 'Far with light' (*vi jyotiṣā*: v. 2. 9) the fire suddenly flamed up,

हरः hm<sup>1</sup>rbfkn, जरः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—जुवंस् r<sup>2</sup>n, भ्रवंस् bfk, वृशस् hdr, दृशस् m<sup>1</sup>.

\* Sieg, Sagenstoffe, p. 70, note<sup>1</sup>, compares *agni* *kumāra*, giving references.

B 22. repelling (*sahamāna*) him who approached and illuminating what was (already) bright;

and it burned the Piśācī where she sat.

22<sup>a</sup>b is in B only (bfkr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>).—समायानं f<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, समायानं bk.—प्रकाश्यत् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रकाश्यत् b, प्रकाश्यान् fk.—तां स hd, तांस् m<sup>1</sup>, तां तु bkn, तं तु f.—यचोपविवेश hbr, यच चोपरिवेश f, यच यच विवेश n(c), यच यच विवेश n(abm).—The end of the *varga* is here marked by ८ in bfk, not in hm<sup>1</sup>.

5. References to RV. v. 2. 2, 9 in other works. Deities of RV. v. 29–40.

23. This couplet<sup>a</sup> is mentioned (*parāmr̥ṣṭa*) in the Brāhmaṇa of the Bhāllavins:

B such is the Vedic passage (*śruti*) (quoted) in the work entitled *Nidāna* of the Sāmavedins<sup>b</sup> (*chandoga*).

माक्षवित्राद्याणे b, माक्षवित्राद्याणो  $r^5$ , माक्षामित्राद्याणो  $skr^2$ , माक्षवीत्राद्याणो  $hm^1r$ , वाक्षवित्राद्याणे n(c), वाक्षवित्राद्याणे n(a b), माक्षवित्राद्याणे n(h), माक्षवीत्राद्याणे n(g).— $23^{ed}$  is found in B and  $m^1$  only, being wanting in A.—इति श्रुतिः:  $bfr^1r$ , इति श्रुतिः: k, इति श्रुतिः: n.

<sup>a</sup> That is, the two stanzas v. 2. 2 and 9. <sup>b</sup> That is, the Nidāna book contains a quotation mentioning these stanzas from the Bhāllavi Brāhmaṇa. If the Nidāna-sūtra is meant, the quotation in question cannot be traced in the published text: see Sieg, Sagenstoffe, p. 65.

24. The mention (of them) is probably (*bhaved eva*) with reference to this hymn (as a whole); for exoteric (*bāhyā*)<sup>a</sup> formulas are to be found enjoined by the requirements (*drṣṭa*) of a ceremonial rule (*vidhi*).

भवेदेव  $hm^1r$ , भवेदेष b, भवेदेष  $fk$ .—व्यपेष्या  $hm^1r$ , विवेष्या  $bfr^2r^5r^7$ , विवेष्या k.—वाक्षादेषां हि Am<sup>1</sup>, वाक्षा हि  $bfr$ , वाक्षा मन्त्रा हि  $r(r^2r^5r^7?)$ : this looks as if two syllables had dropped out in B, and मन्त्रा had been supplied in some of the MSS. from the following line (वाक्षाणे मन्त्रा).—विधिशृष्टेन Am<sup>1</sup>, विधिशृष्टेन r, विधिशृष्टेन  $bfk$ .—चोदिता Am<sup>1</sup>k, चोदिताः  $bfr$ .

<sup>a</sup> That is, a Brāhmaṇa sometimes applies mantras from a Veda other than its own, if the ritual necessitates their use. I am, however, very doubtful about the emendation *bāhyāḥ*, which may entirely vitiate the sense of the line.

25. Formulas (thus) appear in a Brāhmaṇa pointed out in a particular passage (*ekadeśa*): so the Āpri stanzas of Jamadagni<sup>a</sup> and the stanzas relating to the drops of ghee (*stokiya*)<sup>b</sup> in the Aitareya.

एकदेशे  $hm^1r$ , एकदेश  $fk$ , एकदेशं b.—जामदग्न्यसाधाप्यस्  $m^1$ , जामदग्न्यसाधेवायः  $r^1r^4r^6$ , जामदग्न्यसाधेऽय h, जामदग्न्यो यथाप्रियः r, जामदग्न्यो यथाप्रीयः  $r^3$ , जामदग्न्यो यथाप्रीय f.—स्तोकीयाश् Br<sup>3</sup>, स्तोकीयाश्  $hm^1$ , स्तोतीयाश् r.

<sup>a</sup> That is, RV. x. 110, quoted in TB. iii. 6. 3<sup>1</sup> as well as in VS. xxix. 25; cp. above, ii. 156, and below, viii. 37. <sup>b</sup> RV. i. 75 and iii. 21, quoted in TB. iii. 6. 7<sup>1</sup> as well as in AB. ii. 12. 3, 6 (cp. commentary, Aufrecht, p. 258).

26. Now the fifth hymn here is (made up of) the Āpri stanzas 'To the well-kindled' (*susamiddhāya*: v. 5. 1). The stanza 'Thereon' (*edam*: v. 26. 9) is optionally (*vā*)<sup>a</sup> addressed to the All-gods, and the last (stanza) in the last hymn but one<sup>b</sup> (v. 27. 6) is addressed to Indra-Agni.

आप्रियः fkr, आप्रिवः b, आप्रियः hdm<sup>1</sup>, आप्रियः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.—चतुर्वर्ष तु hm<sup>1</sup>r, चतुर्वर्ष B.—  
एदम् Af, रोदम् kr<sup>2</sup>, पदम् b, एतद् r.—वा चतुर्वर्ष, वांत्वा hsb, वांत्वा k.

\* The Sarvānukramāṇī has *antyā kāṅgoktadevatā*, but the commentator Jagannātha explains: *antyā vaisvadevi vā*.      <sup>b</sup> Op. above, v. 12.

27. There are twelve hymns addressed to Indra (beginning) 'Three' (*tri*: v. 29-40); but here Uśanā is praised with the verse (*pāda*) 'Uśanā' (*uśanā*: v. 29. 9<sup>a</sup>) and also with that (which begins) 'When together to you two' (*sam ha yad vām*: v. 31. 8<sup>a</sup>).

ऐद्राविद्वादश चीत्युः m<sup>1</sup>, चीत्युः hdr, च्यात्युः b, चीद्राविद्वादशं सूक्ष्मात्युः f, द्वादशा-  
स्त्रादीत्युः r<sup>5</sup>r<sup>7</sup>.—स्वच्छ Am<sup>1</sup>r<sup>2</sup>, चतुर्वर्ष bskr.—उद्देश्येति तु hm<sup>1</sup>r, उद्देश्येति च bsk.—पादेष  
सं ह चदामनेन च A, पादो यः सं ह चदां परस्य यः B (परस्याथः r<sup>5</sup>r<sup>7</sup>).—The end of the  
*varga* is here marked by ५ in bsk, not in hdm<sup>1</sup>.

#### 6. Atri's praise of gifts.

28. And in the (stanza) 'O Indra and Kutsa (*indrākutsā*: 5. 31. 9) Indra is praised with Kutsa; and in the five stanzas 'When thee, O Sūrya' (*yat tvā sūrya*: v. 40. 5-9) the feat of the Atris is celebrated <sup>a</sup>.

\* After this B (bfkr<sup>2</sup>r<sup>5</sup>) and m<sup>1</sup> add the sloka which in A forms an introduction to the story of Tryarūpa (see note on v. 13).

B 29. In <sup>a</sup> the (hymn) addressed to Agni, 'With a wagon' (*anavasantā*: v. 27), the seer Atri himself, pleased with his gifts, proclaimed these (kings)<sup>b</sup> as royal seers<sup>c</sup>, so say some (authorities).

स्वयम् bskr, प्रस्वयम् m<sup>1</sup>.—राजवर्णं br, राजवर्णम् m<sup>1</sup>, राजवर्णं fk.

\* The following seven and a half slokas (29-36<sup>ab</sup>) are not found in A.      <sup>b</sup> Referring to the four kings mentioned in v. 13, which in B immediately precedes the present sloka. Rñamcaya, however, does not appear in this hymn (op. below, 33).

\* This must mean that Atri merely introduces the subject of their gifts to him, but that the three kings are the seers of the hymn as a whole, according to the view of some authorities. According to the main statement of the Sarvānukramāṇī the three kings are the seers of the hymn; and according to the Ārṣānukramāṇī, v. 13, 14, Tryarūpa and Trasadasyu are the seers of v. 27. 1-3, and Aśvamedha of 4-6.

B 30. There also appears (here) a prayer to Agni<sup>a</sup> on their behalf (*ebhyah*) in consequence of (their) request (*adhyeṣanāt*)<sup>b</sup>. Ten thousand, three hundred and twenty kine<sup>c</sup>,

आश्रीर्खेषणाद्विभो r, आश्रीरषणाद्विभो b, आश्र्वणाद्विभो fk, आश्र्वणाद्विसो m<sup>1</sup>.—  
अपि br, पि m<sup>1</sup>k.—विश्वति b, विश्वतिः m<sup>1</sup>rfk.

<sup>a</sup> In RV. v. 27. 1, 2, 3. <sup>b</sup> That is, to the seers to officiate for them; the reference is probably to RV. v. 27. 4. <sup>c</sup> Cp. RV. v. 27. 1, 2: *daśabhiḥ sahasraś... satā ca viṇṭatiḥ ca gonām*.

B 31. (and) a golden wagon with two oxen<sup>a</sup>, king Tryaruna gave to Atri. And Aśvamedha (gave) a hundred oxen, Trasadasyu much wealth.

सौवर्णी fm<sup>1</sup>, शौवर्णी k, सौपर्णी b.—वृपोत्तये r, वृपोत्तये b, वृपोत्तमे fk, वृपोत्तमः m<sup>1</sup>.—चश्मेषः m<sup>1</sup>, चश्मेषं fk, चश्मेष b.—चोर्णां m<sup>1</sup>, चोर्णां fb, चोर्णां k, चोर्णांस् r (RV. v. 27. 5 चरम् . . उच्चाः).—The end of the *varga* is here marked by & in bfk, not in m<sup>1</sup>, nor of course in h d.

<sup>a</sup> Cp. RV. v. 27. 1: *anasyantā . . gāvā*.

#### 7. Ḙnamcaya's gifts to Babhru. Deities of RV. v. 41-51.

B 32. Others say that he (Atri) addressed this hymn to the kings, for one cannot give to oneself<sup>a</sup>, (and) the seer received (the gifts) from (each) king.

बमाष r, बमास m<sup>1</sup>, बमास bfk.—आत्मा हि नात्मने bm<sup>1</sup>, आत्मा हि नात्मने k, आत्मा हितात्मने r.—अयहीत्वपतिर्ष्विः r, अयहीत्वपतिः वृष्टिः m<sup>1</sup>, अयहीत्वपतिः वृष्टिः f, अयहीत्वपतिर्ष्विः b.

<sup>a</sup> This alternative view, that Atri is the seer of the whole hymn, is stated on the same ground by both the Sarvānukramaṇī (*nātmātmane dadyād iti sarvāśv atrīś kecit*) and in the Āśānukramaṇī (v. 14, 15): 'or Atri Bhauma alone is here the seer; for in the act of giving (read *dānakriyāyām*) one and the same person cannot be proclaimed (*na sasyate*) as both giver and receiver.' Cp. Śadguruṇiśaya, p. 115.

B 33. Ḙnamcaya chose the seer Babhru<sup>a</sup>, son of Atri, to officiate as priest at a Soma sacrifice in which a thousand sacrificial fees were bestowed. So he (Babhru) sacrificed for him (Rnamcaya)<sup>b</sup>.

अष्टः सुतमृषिं वधुम् rn, गौरीवीतिमृषिं शास्त्रम् m<sup>1</sup>, गौरीवीतिमृषिं शास्त्रम् b, गौरीवीतिमृषिः शास्त्रम् f.—सोऽप्यायत्यर् rn, सोऽप्यायत्यर् bfk m<sup>1</sup>.

<sup>a</sup> Gaurīvīti (the reading of bfm<sup>1</sup>) cannot be right, as he is the seer of v. 29, while the hymn in question is v. 30 (see 36), in which Ḙnamcaya and Babhru are mentioned together (v. 30. 14); cp. Sarvānukramaṇī on v. 30: *babhrur: Ḙnamcayo 'py atra rājā stutah.* <sup>b</sup> 33-36<sup>a,b</sup> are quoted in the Nitimafijari on RV. v. 30. 15.

B 34. And the king of the Ruśamas<sup>a</sup> (*rauśama*) gave him four thousand four hundred (cows)<sup>b</sup> and a golden caldron<sup>c</sup> (*mahāvīra*).

इदौ च रौश्मो<sup>a</sup>, इदौ न रौश्मी<sup>fk</sup>, इदै रामो रौश्मी<sup>b</sup>, इदौ तदौश्मी<sup>c</sup>, इदौ तदौश्मी<sup>m<sup>1</sup></sup> (cp. note<sup>a</sup>).

<sup>a</sup> Cp. RV. v. 30. 14: *ṛṣṇeaye rājani ruśamānām*. <sup>b</sup> Cp. RV. v. 30. 12: *gavāṁ catvāri dadataḥ sahasrā ṛṣṇeayasya*. <sup>c</sup> Op. RV. v. 30. 15: *gharmāḥ . . . taptaḥ pravṛje . . . ayasmayaḥ*.

B 35, 36. And he received golden caldrons<sup>a</sup> for the Pravargya rites. And having received (them), the seer as he went along was questioned on the way by the Middle Agni as well as by Indra<sup>b</sup>; and he related (all) this with the four (stanzas) 'This good' (*bhadram*: v. 30. 12-15)<sup>c</sup>.

The next eleven<sup>d</sup> (hymns) after this (beginning) 'Who pray of you two?' (*ko nu vām*: v. 41-51) are addressed to the All-gods.

प्रवर्षेतु<sup>m<sup>1</sup></sup><sup>a</sup>, प्रवर्षेतु<sup>b</sup>, प्रवर्षेतु<sup>fk</sup>.—प्रतिगृह्ण श्वर्वित्<sup>m<sup>1</sup></sup><sup>nr</sup>, प्रतिगृह्णमृषित्<sup>b</sup>, प्रतिगृह्ण श्वर्वित्<sup>fk</sup>.—३६. तत्<sup>fbm<sup>1</sup></sup><sup>r</sup>, यत्<sup>kn</sup>.—०देवानि एका<sup>c</sup>, ०देवीन् एका<sup>b</sup>, ०देवान् एका<sup>a</sup>, ०देवान्निका<sup>hr</sup>.—परात्मतः<sup>hm<sup>1</sup></sup><sup>r</sup>, परात्मि तु<sup>b</sup>*fk*<sup>δ</sup><sup>r</sup>.—The end of the *varga* is here marked by ० in *dbf*, not in <sup>m<sup>1</sup></sup>*k*. In A the *varga* would have only one line.

<sup>a</sup> *Makāvīra*, otherwise *gharma*, is a kettle for heating milk at the Pravargya or introductory ceremony of the Soma sacrifice. <sup>b</sup> This is to explain how Agni is addressed in stanzas 12, 13, 15 of RV. v. 30, which is a hymn addressed to Indra. <sup>c</sup> That

the preceding passage (29-36<sup>ab</sup>) belonged to the original text of the BD. is, in the first place, supported by the fact that it must have been known to the author of the *Sarvānukramaṇī*; for the remark *nātmāmāne dadyāt* is clearly borrowed from 32<sup>c</sup> (*ātmā hī nātmāne dadyāt*) while the words *sarvāśv atrīṣi kecana* are probably due to 32<sup>ab</sup> (*rājñāḥ prati ca tat sūktam babbhaṣa iti kecana*). In the second place, the four *vargas* 6-9 have, in hd, only six ślokas (instead of the normal number, twenty), and yet the end of the ninth *varga* is indicated in the same place (after 45<sup>d</sup>) and with the same figure in hd as in b.

<sup>d</sup> Cp. *Sarvānukramaṇī*: *vaiśvadevaṁ vai tad* (*vai*=5, *tad*=6).

### 8. Detailed account of RV. 41-43.

37. (Then come) ten (hymns) addressed to the Maruts<sup>a</sup> (beginning) 'Forth' (*pra*: v. 52-61). Ilā, however, is praised in the stanza 'To' (*abhi*: v. 41. 19).

B In the third stanza 'Up' (ut : v. 42. 3) Savitṛ (is praised), Śaunaka said.

प्रेति इत्यामीत्युच्चि तु सुता <sup>r</sup>, प्रेतिल्लामीत्युच्चि तु सुता <sup>m<sup>1</sup></sup>, प्रेतीक्तामीत्युच्चि तु संसुता <sup>hd</sup>, प्रेतीहामीत्युच्चि तु संसुता <sup>r<sup>3</sup></sup>, प्रेतीत्यामि न चुता सुता <sup>br<sup>2</sup>r<sup>5</sup>r<sup>7</sup></sup>, प्रेतीत्यामि न चुसुता <sup>f</sup>.—37<sup>ad</sup> in B<sup>m<sup>1</sup></sup> only.—उदित्युच्चि तुतीयायां <sup>m<sup>1</sup></sup>, द्वितीयायात्यया सुतः <sup>r</sup>, द्वितीयायां सुविता श्रीगदो ब्रवीत् is the whole line in f, and द्वितीयायां श्रीगदोऽब्रवीत् in b.

<sup>a</sup> Cp. Sarvānukramāṇi on v. 52: *mārutiṁ ha tat* (*ha*=4, *tat*=6).

38. The triplet 'Invoke' (*upa* : v. 42. 7-9) is addressed to Br̥haspati; the next stanza (v. 42. 10) is addressed to the Maruts; 'Praise him' (*tam u śtūhi* : v. 42. 11) is addressed to Rudra. But in the stanza 'Forth the fair praise' (*pra suṣṭutih* : v. 42. 14),

hm<sup>1</sup>bfk have no यो (the *pratīka* of v. 42. 10), which makes the first pāda one syllable short: I conjecture that तु has dropped out before तुचो. The reading of R, उपेति वाईस्यत्यसृचो यो, makes the first pāda end in the middle of तुचो.—रौद्री तु A, रौद्री स्वात् fk, रौम्यात् b.

B 39. the deity is variously stated by Śaunaka and other teachers. Śākapūṇi (considered) Ilaspati, Gālava Parjanya-Agni,

39<sup>ab</sup> is found in bfkm<sup>1</sup> only: there is no reference to it in R (though some of his MSS. must have it).—०रिता <sup>m<sup>1</sup></sup>k, ०रिताः bf.—एक्षस्तिः hd, इत्यस्तिः r, इत्यस्ति <sup>m<sup>1</sup></sup>, इत्यस्ति fk, इत्यस्ति b.

40. Yāska<sup>a</sup> thought Pūṣan, Śaunaka Indra to be praised, Bhāguri Vaiśvānara. 'This' (*eṣāḥ* : v. 42. 15) is addressed to the Maruts; 'Together' (*sam* : v. 42. 18) is addressed to the Aśvins<sup>b</sup>.

मारुतेष समाचिन्ती Am<sup>1</sup>bfk, मारुतीषसमाचिन्तम् r.

<sup>a</sup> RV. v. 42. 14 is not commented on in the extant text of the Nirukta. <sup>b</sup> The Sarvānukramāṇi gives no details about RV. v. 42 except on stanza 11: *ekādaśi raudri*.

41. 'Adhvaryus' (*ādhvaryavah* : v. 43. 3) is addressed to Vāyu; 'The ten' (*daśa* : v. 43. 4) is addressed to Soma, while that which follows (v. 43. 5) is addressed to Indra.

B The following (6) 'They deck' (*añjanti*: 7) (praise respectively) Agni (and) the Kettle (*gharma*), and the stanza 'Hither' (*acha* : 8) praises the Aśvins.

ऐक्ष्यो परा तु या  $hm^1r$ , ऐन्द्र्यर्गसाविति  $r^6r^7$ , ऐन्द्र्युगेसाविति  $b$ , ऐन्द्र्युस्ये साविति  $t$ , ऐन्द्र्युस्ये साविति  $k$  (साविति  $t$  is the pratika of v. 43. 5).—चर्मे  $m^1b$ , चर्मे  $fkr$ .—परा-  
ज्ञाति  $r$ , पराज्ञाति  $hfk$ , पराज्ञाति  $m^1$ .— $41^{cd}$  in  $Bm^1$  only.—The end of the *varga* is here  
marked by  $\overline{c}$  in  $bfk$ , not in  $hdm^1$ .

### 9. Deities of RV. v. 43 (continued), 44, 45.

B 42. 'Forth' (*pra* : v. 43. 9) (praises) Vāyu and Pūṣan. In the first hemistich (of) 'Hither' (*ā* : v. 43. 10<sup>ab</sup>) Agni is here mentioned, and in the second (10<sup>cd</sup>) the celestials (*divarukasah*)<sup>a</sup> are praised.

प्रेति वां  $r$ , प्रति वा  $b$ , प्रेत वा  $fk$ , प्र तत्त्वसः  $m^1$ .—पूषवं चोर्वर्चे  $b$ , पूषवं चोर्वर्चे  $t$ ,  
चोर्वर्चे  $k$ , पूषवं वार्षर्चे  $m^1$ , पूषवं या चेत्तर्वर्चे  $r$ .—सुता एति  $t$ , सुताविति  $bfk$ , सुवा-  
विति  $m^1$ .—This śloka is found in  $Bm^1$  only.

<sup>a</sup> This probably means the All-gods (cp. iv. 62): the expression in the text of RV. v. 43. 10 is *viśve marutāḥ*.

43. 'Hither' (*ā* : v. 43. 11) praises the Middle Vāc, then another (12), Bṛhaspati<sup>a</sup>,

B 'The higher one' (*jyāyāṁsam* : v. 44. 8) praises the Sun (*āditya*). Vāyu is here spoken of (in) 'Forth to you' (*pra vah*: v. 44. 4).

43<sup>ab</sup> in  $m^1$  follows 45<sup>ab</sup>.

<sup>a</sup> The Sarvānukramapī gives no details for v. 43.

B 44. 'Him as of old' (*tam pratnathā* : v. 44. 1)<sup>a</sup> is addressed either to Soma (or) the Gods, or Indra, (or belongs) to Prajāpati. Kauśitaki himself<sup>b</sup> has spoken of this (hymn) as one in which the All-gods are indirectly addressed (*parokṣa*).

सौमी वा दैविक्ष्यो वा  $r$ , सौमी वांदेत्वंद्री वा  $fk$  (वा  $k$ ), सौमी वा दैवेंद्री वा  $b$ ,  
सौमी वा दैवेंद्री वा  $m^1$ .—प्रजापतेः  $bfk$ , प्रजापतेः  $m^1$ .—क्षीषीतक्षिः  $br$ , क्षीषीतक्षिः  $fk$ .

<sup>a</sup> There is no statement about this stanza in the Sarvānukramapī. <sup>b</sup> That is, Kauśitaki Brāhmaṇa xxiv. 9, where it is stated that three hymns, RV. i. 122; v. 44; i. 121, which are indirectly addressed to the All-gods (and, not having any deity specified, belong to Prajāpati) are inserted in place of others: *prajāpatyāny anīrūktāni parokṣa-vaisvadevāny avadhiyante*.

B 45. Among these it is spoken of as the third <sup>a</sup>: after it comes the (hymn) 'I invoke the gods' (*devān huve*: x. 66) <sup>b</sup>.

In the couplet 'The Spouses of the Gods' (*devānām patnīḥ*: v. 47. 7, 8), the spouses of the gods are praised.

इदं परम् r, इदं पुरम् bfk, इदं पुरा m<sup>1</sup>.—०रिति तु hm<sup>1</sup>r, ०रिति च bfk.—The end of the *varga* is here marked by Q in hbf, not in m<sup>1</sup>k.

<sup>a</sup> That is, I suppose, according to its position in the RV.: it is second in the order in which the Brāhmaṇa enumerates them (see above, 44, note <sup>a</sup>). <sup>b</sup> That is, Kaṇītaki afterwards (in xxiv. 9) enumerates three hymns which are directly (*pratyakṣam*) addressed to the All-gods, viz. RV. x. 65; x. 66; x. 36: x. 66 corresponding to v. 44.

#### 10. Deities of RV. v. 51-60.

46. And with three <sup>a</sup> of the four <sup>b</sup> (beginning) 'This' (*ayam*: v. 51. 4-7) Indra-Vāyu are praised, while 'O Vāyu, come' (*vāyav ā yāhi*: v. 51. 5)<sup>c</sup> (praises) Vāyu (only)<sup>d</sup>. With the stanza 'The car' (*ratham*: v. 56. 8) is here praised Rodasī, whose (husbands) the Maruts—she being the spouse of the Rudras<sup>e</sup>—are praised (in the whole hymn)<sup>f</sup>.

वायवा याहि hdm<sup>1</sup>, वायवृष्टोति b, वायवृक्षेति r, वायवृष्टोति f, वायवृष्टोति k.—तुच्चा fk, त्वच्चा b, त्वच्चा r, त्वच्चि m<sup>1</sup>, त्वच्चं hd.—यस्मा br, यस्मा fk d, यस्मात् hm<sup>1</sup>.—Instead of this triṣṭubh r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> have a śloka, which m<sup>1</sup> has in addition to it:

अयं चतुर्वामिति च इद्वपायू<sup>1</sup> चिमिः चुती ।  
वायवा याहि [वै] वायु<sup>2</sup> रथं न्विति<sup>3</sup> तु रोदसी ॥

<sup>1</sup> ०युस् m<sup>1</sup>, ०यु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. <sup>2</sup> m<sup>1</sup>, वायुर्दितीययास्विका r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>. <sup>3</sup> रथं त्वच्चि m<sup>1</sup>, रथान्विति r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> For *śterbhīḥ*.

<sup>b</sup> For *catusrām*. The iti should follow *ayam*, not *catusrām*.

<sup>c</sup> Here R has in connexion with his corrupt reading *ṛkkā* (one of his marvellous references to the RV. (vii. 37. 4, where the word *ṛkvā* occurs)).

<sup>d</sup> The Sarvānukramāṇī makes no statement about these stanzas.

<sup>e</sup> Op. 47.

<sup>f</sup> The Sarvānukramāṇī has no statement about this stanza.

47. But in the (stanza) 'Hither, O Rudras' (*ā rudrāsah*: v. 57. 1) the host of the Rudras is praised <sup>a</sup>. Now this is the name of the host of the Maruts: they are called Rudras.

०स्मितप्नाम Abk, ०स्मितं गोम f, ०स्मितप्ना m<sup>1</sup>, ०स्मिते चाच्चा r.—स्मृताः A, चुताः B.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramāṇī.

48. Now that Agni and this, (viz.) both the middle and the terrestrial Agnis, are praised with the Maruts in the (stanza) 'O Agni, with the Maruts' (*agne marudbhīḥ* : v. 60. 8)<sup>a</sup>.

०पिरयं  $m^1br^5r^7$ , ०पिरश्च  $fk$ , ०पिरियं  $hd$ , ०पिरिमी  $r$ .—॒घोमी त्वं  $hdr$ , ॒घोमावं  $bf$ , ॒घोमावं  $r^5r^7$ .—४८<sup>ad</sup> in the text follows the reading of *Am<sup>1</sup>*; in B (also *m<sup>1</sup>*) the line has the following form:

थदुत्तमे तुचे॑र्ध्वं ईक्ते॑पि संस्तुती द्वृचे॑ (b, द्वृचे॑  $m^1fkr$ ) ।

<sup>a</sup> Or according to the reading of B: 'In the triplet "Whether in the highest" (*yad uttame*: v. 60. 6-8), and in "I praise Agni" (*īte 'gnim*: v. 60. 1) in a hemistich (in each of these four stanzas), being (thus) addressed in (altogether) two stanzas' (*dvṛce*: i.e.  $1^{ab}, 6^{cd}, 7^{ab}, 8^{ab}$ , Agni being mentioned in these four hemistichs; but *Vaiśvānara* is also mentioned in  $8^{ad}$ , so that this statement would not be quite correct). The *Sarvānukramapī* has: *āgneyām ca vā*, i.e. the Maruts, or the Maruts and Agni.

B 49. Vāc (may be) middle, all female goddesses (*striyah*) (may be middle), and every male (deity may be) middle, as well as all groups (*gaṇa*), (such as) the Maruts, respectively according to their different qualities<sup>a</sup>.

मध्यमा  $m^1r$ , माध्यमा  $b$ , मध्ये मा  $fk$ .—This śloka is not found in A, but in B *m<sup>1</sup>* only.—The end of the *varga* is here marked by ७० in *bfk*, not in *hd*; in *m<sup>1</sup>* it is marked after ०मध्यमी (४८<sup>b</sup>), after which that MS. adds the B form of ४८<sup>ad</sup>.

<sup>a</sup> This general remark is evidently suggested by the preceding śloka where the middle Agni, as specially connected with the Maruts, is distinguished from the terrestrial Agni.

### 11. Story of Śyāvāśva.

50. There was a royal seer famous by the name of Rathavīti Dārbhya. That king being about to sacrifice went to Atri and propitiated him<sup>a</sup>.

दार्थी all MSS. and n, दार्थ्यः *Sarvānukramapī*, *Saḍguruśisya*, n(gh); cp. Max Müller, RV.<sup>2</sup> vol. ii, p. 45.—श्रुतः  $hm^1rnṣ$ , श्रुतिः  $bfkr^5r^7n$ (gh).—रात्तचिम्  $hd$ , रात्तचिम्  $m^1$ , रात्तचिम् n, रात्तचिर्  $br$ , रात्तचिर्  $fk$ .

<sup>a</sup> This story is quoted in the *Nītimāñjari* on RV. v. 61. 17, and by *Saḍguruśisya* on RV. v. 61, with the omission of occasional ślokas, from here to the end (50-79). Śāyaṇa, introduction to RV. v. 61, tells the story in another metrical form. Sieg, *Sagenstoffe*, pp. 50-64, treats of the story as a whole; he also states the relation of its various forms, p. 51, note<sup>3</sup>.

51. And making known his identity and the object he had in view, as he stood with folded hands, he chose the seer Arcanānas, the son of Atri<sup>a</sup>, to officiate as (his) priest.

कार्यमर्थं hm<sup>1</sup>rn<sup>5</sup>, कार्यवतं b<sup>1</sup>kr<sup>5</sup>r<sup>7</sup>.—०३३ः फ्रितः fkr, ०३३ फ्रितः hm<sup>1</sup>bs.

<sup>a</sup> Sāyana on RV. v. 61 speaks of him as *atri-kula-nandana*.

52. He, accompanied by his son, went to the king for the performance of the sacrifice. Now the son of Arcanānas, Atri's son, was Śyāvāśva,

भगवत्तं hm<sup>1</sup>fr<sup>5</sup>, भगवत्तं bkn.—शावाच्चाऽ hm<sup>1</sup>r, शावाच्चाऽ f, शावाच्चस्त्वऽ ?, शावाच्चस्त्वाऽ n.—५३<sup>ed</sup> is omitted in br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. who had been gladly taught by his father all the Vedas with their members (*āṅga*) and subordinate members (*upāṅga*). Then Arcanānas having gone with his son, performed the sacrifice for the king.

This śloka is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

54. And as the sacrifice was in progress, he saw the illustrious daughter of the king. The thought occurred to him that the princess might become his daughter-in-law.

यज्ञे च hdm<sup>1</sup>rbfkn, यज्ञे च Sadgurūsiya (one MS. यज्ञे च).

55. Then the heart of Śyāvāśva too became fixed on her ; and so he said to the institutor of the sacrifice : 'Ally yourself with me, O king.'

55<sup>ab</sup> is omitted in b and r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, while the whole śloka is repeated in m<sup>1</sup>.—The end of the *varga* is here marked by ११ in b, not in hdm<sup>1</sup>fk. It is marked by ११ in h (not in d) after भार्यता (५९<sup>b</sup>), and after ५८ in f.

## 12. Story of Śyāvāśva (continued).

B 56. The king wishing to give his daughter to Śyāvāśva, said to his royal consort : 'What is your opinion ? I (desire to) give the girl to Śyāvāśva.

ते मतमहं Ṣadguruśīṣya, n (and, I believe, m<sup>1</sup>, but I have not specially noted the reading of that MS.), त महमहं sk, ते पुचीमहं r.—56-58 (three and a half ślokas) are wanting not only in A but in b. That they were an addition to the original text of the BD. is also indicated by their general character, by their being unnecessary to the narrative, and by the fact that without them the *varga* would have the normal length of five ślokas. But that they were a comparatively old addition is proved by Ṣadguruśīṣya having them.

B 57. For a son of Atri<sup>a</sup> would be no contemptible (*adurbala*)<sup>b</sup> son-in-law for us.' She on her part said to the king: 'I have been born in a family of royal seers ;

अचिपुत्रो m<sup>1</sup>skr, अचिपीत्रो n.

<sup>a</sup> Strictly speaking, 'a grandson of Atri,' according to the correction of the *Nīti-*  
*mañjari* MSS. <sup>b</sup> As the MSS. do not use the *avagraha*, *durbala* is ambiguous in form, but the context shows that it stands for *adurbala*.

B 58. one who is not a seer should not be our son-in-law ; this (youth) has not seen formulas. Let the girl be given to a seer : she would thus become a mother (*ambā*)<sup>a</sup> of the Veda ; for a (certain) seer<sup>b</sup> regards one who sees formulas as a father of the Veda<sup>c</sup>.'

गौ तु m<sup>1</sup>ns, गौ हि skr.—वेदसां वा m<sup>1</sup>rn, all MSS. of Ṣadguruśīṣya but two (which have देवसां वा), वेदसां वा f, वेदसां वा k.—तथा m<sup>1</sup>skr, three MSS. of Ṣadguruśīṣya, यथा four MSS. of Ṣadguruśīṣya.—स्त्रिर् s, स्त्रिर् skm<sup>1</sup>, स्त्रिर् rn.

<sup>a</sup> This emendation, which I made in Ṣadguruśīṣya (in 1886), still appears to me the only possible one. <sup>b</sup> Vasukarṇa ; cp. my explanatory note on Ṣadguruśīṣya, § I. 3, p. 177. Sieg, p. 52, note<sup>2</sup>, would read *ṛṣīm mantradṛśam*, but the two words in agreement would be tautological. <sup>c</sup> Op. Ṣadguruśīṣya, p. 58, note<sup>11</sup>.

59. The king, after conferring with his wife, refused him (saying), 'No one is worthy to be (our) son-in-law who is not a seer.'

प्रत्याष्टे स hm<sup>1</sup>r, प्रावोचत्तथा r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रावोचत्तस्त्र f, प्रावोचत्तस्त्र k, प्र - चन च b; the whole line in Ṣadguruśīṣya runs : इति तद्वचनं शुल्का प्रत्याष्टे सुनिं गृपः ।.—विच hm<sup>1</sup>r<sup>3</sup>s, गौ च brn, गौ च sk.

60. The seer, being rejected by him, returned, when the sacrifice was over; but the heart of Śyāvāśva returned not from the girl.

वृत्ते यज्ञे hrs, वृत्ते यज्ञे m<sup>1</sup>, यज्ञे वृत्ते bskn.—कव्याया hdm<sup>1</sup>, कव्यायां bskrns.—  
वैव व्यवर्तम m<sup>1</sup>rns, वैव व्यवर्तम hd, न ल्ल विवर्तमे fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, न म ल्लिवर्तमे b.

61. So these two returned ; they both met  
B Śāsiyāśi and Taranta and king Purumilha.

ततस्यौ Am<sup>1</sup>, ततस्यौ ती bn, ततस्यौ तो fk, ततः स्तुतौ r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>.—निवर्त्ताश्च॑ r, विवर्त्ताश्च॑ hd, निवर्तेत॑ Bn. The emendation निवर्तेताम् is based on the reading of B, on the necessity of a dual middle form, and the assumption that in A the second त् dropped out, and that निवर्ताश्च॑ became corrupted to निवर्त्ताश्च॑, as a gerund seemed required for the construction, and आश॑ is often used thus (see index of words sub voce आश॑). Then निवेदा॑ became ताविताव॑, which is very pleonastic after ती तु; the causative for the simple gerund is also clearly wrong.—निवेदाभिं॑ b, चनिवेदाभिं॑ n, चनिवेदापि॑ fk, तावितावभिं॑ hd m<sup>1</sup>r.—६१<sup>ab</sup> is altogether different in Śadgurusīsiya.—६१<sup>cd</sup> is found here in m<sup>1</sup>bfkn; in A this line appears at ८०<sup>cd</sup>, where it is repeated in m<sup>1</sup>.—६१<sup>cd</sup> is not in Śadgurusīsiya.

62. Now the two kings Taranta and Purumilha were seers, sons of Vidadaśva. These two kings themselves paid homage to the two seers.

१८८ वैदवस्त्रूषी rn, वैस्त्रूषी sk, वैदवत्त्रूषी b, वैदवश्चिन्नी Am<sup>1</sup>: the Sarvānukramapī has वैदवश्ची; the form of the name in the RV. is वैदवस्ति, while वैदवश्चिन्न is not found elsewhere.—गृपती m<sup>1</sup>br, गृपति: hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>k, गृपति f.

63. And the king (Taranta) showed the seer's son to his royal consort ; and with Taranta's approval she gave manifold wealth,

तं ग्रुपः  $h m^1 r$ , वे ग्रुपः  $b f k r^3 r^5 n$ .—तरक्षागुमता विष.  $A m^1$  (व्यं  $h d$ ), तरक्षागुमतीष्व  
 $b f k$ .—प्रादाहृ  $m^1 f k r n s$ , अदाहृ  $h d$ , आहाहृ  $b$ .—The end of the *varga* is here marked  
 by १२ in *bfk*, not in *hdm*<sup>1</sup>.

### 13. Story of Śyāvāśva (continued).

64. goats and sheep, cows and horses, to Śyāvāśva, did Śaśiyasi.  
B Father and son, (thus) honoured by the institutors of the  
sacrifice, went to their hermitage to Atri.

B 65. And they saluted Atri, the great seer, of brilliant splendour. (But) Śyāvāśva thought : 'Because I have not seen (any) formula,

B 66. I have, alas ! not obtained the maiden beautiful in all her limbs. Could I but become a seer of formulas, my joy would be great.'

०वान्हं m<sup>1</sup>fk, ०वानिमां r, ०वांसु तां Sadguruśisya.—अवाहं r, Sadguruśisya, अवाहं m<sup>1</sup>, अथ है fk.

B 67. To him as he thus reflected in the forest the host of the Maruts appeared.

He saw standing at his (*ātmanah*) side, quite (*iva*) similar in form

तुर्षस्पानिवात्मनः Am<sup>1</sup>bfkr<sup>2</sup>, तुर्षस्पानवात्मनः rn<sup>3</sup>.—64<sup>cd</sup>—67<sup>ab</sup> are not found in the *Nītīmāṇijārī*.

68. and equal in age, the Maruts, with gold on their breasts. Seeing the gods similar in age, with the figures of men,

68<sup>ad</sup> is not found in *Sadguruśisya*.

69. Śyāvāśva, astonished, then asked the Maruts, 'Who are ye ?' (*ke s̄tha* : v. 61. 1). Then, however, he became aware that they were the divine Maruts, the sons of Rudra.

के उति hd, केविति bfkr.—एद्यसूरुनुभृत A, एद्यपुराणनुभृत s, चक्षित्वाणन्वनुभृत br, चक्षित्वाणन्वनुभृत fk.

70. Having observed (this), he also praised them with the (stanzas) 'They that ride' (*ya īm vahante* : v. 61. 11). For the seer considered it a great transgression on his part,

इत्याभिर्वृद्धा r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, इत्याभिर्वृद्धा hd m<sup>1</sup>, इत्यादिभिर्वृद्धा s, इत्युरिमः षड्मः bfrk.—तांस्यथा hdr, तांस्यतः b, तांस्यतः fk, तांस्युषिः s.—अतिक्रमं rs, अतिक्रमं b, अतिक्रामं hd m<sup>1</sup>fk.—तं मेने चक्षिर् s, तं मेने चक्षिर् hd, तं मेने m<sup>1</sup> (I have not noted whether चक्षिर् or चृषिर्), तमृचिमैने bfrk.

71. that, as soon as he had seen them, he did not praise them, and that he asked them, 'Who are ye ?' Being praised and being delighted with their praise, the sons of Pr̄śni (the Maruts) as they went along,

यद्र fkr, यात्र r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यद्र hdm<sup>1</sup>, यद्र s, य b.—यद्र bfkr<sub>s</sub>, यांद्र A.—69<sup>cd</sup>, 70, 71<sup>ab</sup> omitted in n.—सुत्ता तथा hbfk, सुत्तानया m<sup>1</sup>r.—71<sup>cd</sup> omitted in Śadgurusīṣya.—The end of the *varga* is here marked by 93 in m<sup>1</sup>bfk, not in hd.

14. Story of Śyāvāśva (continued).

72. taking off the gold from their breasts, gave it to him. Now<sup>a</sup> when the Maruts had gone thence, the illustrious Śyāvāśva

अवसुच स्वप्नोभ्यो hm<sup>1</sup>r, स्वप्नोभ्योऽवसुच s, आसुच ते स्वप्नेभ्यः r<sup>5</sup>, असुचत स्वप्नेभ्यो fkr<sup>2</sup>n, असुच सूक्ष्मेभ्यो b. The line in Śadgurusīṣya runs: अथात् मदतो इवान् स्वप्नोभ्योऽवसुच ते.—तदा ददुः hm<sup>1</sup>r, ददुतदा bkn, तदुतदा f.—सुमहा-यशाः n<sup>ss</sup>, तु महायशाः hm<sup>1</sup>r, सुमहातपाः B.—Śadgurusīṣya has an additional line after 72<sup>ab</sup>, and Sāyaṇa another after 72<sup>cd</sup>.

<sup>a</sup> Sāyaṇa on RV. v. 61. 17 quotes 72<sup>cd</sup>-79<sup>ab</sup>.

73. went in thought to the daughter of Rathavīti. He only just (*sadyah*) a seer<sup>a</sup>, wishing to declare himself to Rathavīti,

स सप्त अष्टिर् hdrk, Śadgurusīṣya (w<sup>1</sup>), स सप्त कष्टिर् f, स संधि अष्टिर् b, स स्वप्नमृष्टिम् s, प्रादुर्मूतर्षिम् n.—प्रवस्त्रान् As, सदेष्वान् b, देषान् k, देषां (गण) f, विष्णु rs.

<sup>a</sup> Sieg, p. 53, note <sup>7</sup>, wishes to read ग्रस्मि, but this is against the MS. evidence, and unnecessary.

74. commissioned Night on a message with the two (stanzas) 'This my song of praise' (*etam me stomam*: v. 61. 17, 18); and to her (Night) who did not see<sup>a</sup> Rathavīti, he discerning (him) with the eye of a seer,

०त्ताभां An<sub>s</sub>, ०त्तुरभां b, (सोम)मृगभां f, (सोम)मृगभा k.—दीपे hm<sup>1</sup>rns, दूर्ले r<sup>2</sup>r<sup>5</sup>s, देवीं b, दिवीं f, दिवी k.—व्ययोवयत् hm<sup>1</sup>r, व्ययोवयेत् bfk, व्ययेदयत् n<sup>ss</sup>.—तपस्त्वां hm<sup>1</sup>rs, अपस्त्वां s, अपस्त्वां br<sup>2</sup>r<sup>5</sup>, अपस्त्वंती fk.

<sup>a</sup> Op. Sieg, p. 53, note <sup>9</sup>, and p. 57, line 2.

75. said, 'Here he dwells' (*esa kṣeti*: v. 61. 19) 'on a delightful ridge of the Himavat'<sup>a</sup>. Urged by the goddess Night, after learning his instructions,

पृष्ठे bfk, पृष्ठ hm<sup>1</sup>r.—प्रचोदितः hrfsks, प्रचोदितः b, प्रचोदितः n.

<sup>a</sup> Op. RV. v. 61. 19: *esa kṣeti rathavītiḥ . . . parvateṣu apaśrītaḥ*.

76. the son of Darbha, taking the girl with him, approached Arcanānas, and after clasping his feet, standing bent forward with folded hands,

दार्भं hrsk, दार्भं b, दार्भं s, दार्भं ns.—स्थितः hdm<sup>1</sup>r, स्थिता Bns.—The end of the *varga* is here marked by १४ in bfk, not in hdm<sup>1</sup>.

15. Story of Śyāvāśva (concluded).

77. he announced his name (saying), 'I am Rathavīti, son of Darbha : inasmuch as I refused you formerly when you desired an alliance with me,

संनतिम् hm<sup>1</sup>rs, संनोगम् bskns.—प्रत्याचर्षि यत् s, प्रत्याचर्षि यत् hd, प्रत्याचर्षि यत् m<sup>1</sup>bfk, प्रत्याचर्षिय four Śadguruśīya MSS., प्रत्याचर्षिपत् two Śadguruśīya MSS.

78. forgive me for that. I pay homage to you ; and do not, adorable one, be wroth with me. You are the son of a seer, a seer yourself, you are, adorable one, the father of a seer.

मा च मे hm<sup>1</sup>rks, मै च मे b, मे मा च ns.—कुधः Bss, कुधः n, कुधाः hm<sup>1</sup>r.—स्वयमृषिः hm<sup>1</sup>rnss, स्वयं चर्षिः kr<sup>2</sup>r<sup>5</sup>r<sup>1</sup>, स्वयं चर्षिः f, स्वयं चर्षिः b.—भगवद्गृषिः hm<sup>1</sup>rs, भगवद्गृषिः skn, भगवद्गृषिः bs.

79. Come, accept this (girl) as a daughter-in-law.' So said the king, and himself honouring him with water to wash his feet (*pādya*), with the water of hospitality (*arghya*) and with a mixture of honey (*madhuparka*)<sup>a</sup>,

स्तुषामिद्येवम् hrs, स्तुषामिद्येवम् ns, स्तुषा तेऽस्ति B.—पूजयिता स्वयं hdm<sup>1</sup>, पूजयिताव तं bfr, चार्चनामा स्वयं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> 79<sup>th</sup> appears in a modified form in Śadguruśīya : the better reading there is *pādyaarghyamadhuparkam* (instead of *pādyaarghyamadhuparkam*) because *pādya* and *arghya* are different honorific gifts ; cp. AGS. i. 24. 7 : *viśtarāḥ, pādyam, arghyam, ācamaniyam, madhuparko, gauḥ*.

80, 81. and giving him a hundred white (*śukla*)<sup>a</sup> steeds, he dismissed him to his home. And the seer, on his part, having praised Saśiyasi, and Taranta, and king Purumilha with the six (stanzas) 'May she gain' (*sanat* : v. 61. 5-10), departed to his abode.

Now the following eleven<sup>b</sup> (hymns beginning) 'With law' (*rtena* : v. 62-72) are addressed to Mitra-Varuna.

शुक्रम् hdrks, शुक्रम् b, शुक्राम् f.—चतुर्वर्षे hm<sup>1</sup>r, सोऽनुवर्षे b, सोऽनुवर्षे k, सेऽनुपर्षे f.—80<sup>cd</sup> occurs as 61<sup>cd</sup> in B. It seems not improbable that the line belonged to the original text in both places, because with it both *varga* 12 and *varga* 15 (cp. note on 56) would have the normal number of five ślokas, and in the present position it would, in keeping with the epic style of the passage, come in somewhat like a refrain at the end of the story.—The end of the *varga* is here marked by 94 in hbfkm<sup>1</sup>.

<sup>a</sup> Sieg, p. 54, note <sup>b</sup>, wishes to read *suklam* for *suklam*, but there seems to me to be no necessity for the correction: *sukla* is quite appropriate as an attribute of horses (=Vedic *sukra*, which one MS. has); while there is no reason why a familiar word like *sukla* should have been changed to *sukla*. <sup>b</sup> Cp. Sarvānukramaṇi on RV. v. 62: *maitrāvaraṇam* *vai tat* (*vai*=5, *tat*=6).

### 16. RV. v. 73-78. Story of Saptavadhri.

82. There are six (hymns) addressed to the Aśvins (v. 73-78). There is (here) a mystic (*upaniṣat*) praise consisting of five<sup>a</sup> stanzas (v. 78. 5-9) with a view to childbirth.

गर्भार्थं hd, गर्भार्था fbkr.—पश्चर्चौं hm<sup>1</sup>r<sup>3</sup>, पश्चर्षौं fr, पश्चर्षौं bk.

<sup>a</sup> Cp. Sarvānukramaṇi: *antyāḥ pañca garbhasrāvīṇy upaniṣat*. Śaḍguruśiṣya, with reference to this, remarks (p. 122) that *upaniṣat* is used in the singular because the five stanzas are specified as an aggregate (*pañcarcasamudāyopadiṣṭatvāt*). According to Sāyaṇa the last three stanzas only (7-9) are *garbhasrāvīṇy upaniṣat*. Aufrecht, in his abstract of the Sarvānukramaṇi, has '5-7': this should be corrected to '5-9.'

82<sup>cd</sup>-84. There is a sacred tradition (*śruti*) that the seer<sup>a</sup> after incurring seven failures (*aparādhān*)<sup>b</sup> was appointed<sup>c</sup> (again) by (king) Aśvamedha of the race of Bharata, his wedlock being childless. On the eighth failure, however, the king casting him, in a trough (made) of a tree (*vrkṣadroni*)<sup>d</sup>, into a chasm (*rbisa*)<sup>e</sup> kept him down (in it) when he leapt up at night. (Then) the seer praised the Lords of Light (*subhaspati*) with the hymn 'Ye Aśvins' (aśvinau: v. 78).

82<sup>cd</sup>. सप्त छलापराधान्वे r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सप्तछलोऽपराधान्वे hdm<sup>1</sup>r<sup>3</sup>, सप्तछलोऽपराधे तु r, सप्तछलोऽपराधे तु b, सप्तछलोऽपराधे तु fk.—83. चक्षिः छतो r, चक्षिद्य छला hdm<sup>1</sup>, चक्षिद्य छला r<sup>3</sup>, चक्षिद्यतो fk r<sup>5</sup>r<sup>7</sup>, चक्षिद्यतातो b.—वे श्रुतिः hdr, जः शुतम् bfk r<sup>5</sup>r<sup>7</sup>.—तमष्टमे A, ततोऽष्टमे r, ततो षष्ठे b, तताष्टमे f, तताष्टम k.—84. चक्षिद्यते जा r<sup>4</sup>r<sup>6</sup>, चक्षिद्यते ह b, चक्षिद्यते ह fk, चक्षिद्यते ह r<sup>5</sup>r<sup>7</sup>, चक्षिद्यते ह hr, चक्षिद्यते ह d, चक्षिद्यते ह m<sup>1</sup>.—खलम् hm<sup>1</sup>rfk, खिल्लं b, रात्रो (रात्री) r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—न्यधारथत् bfkr, न्यधारथत् A.

<sup>a</sup> That is, Saptavadhri, the seer of RV. v. 78. <sup>b</sup> This being an explanation of the seer's name, Saptavadhri, as 'seven times impotent.' <sup>c</sup> That is, commissioned according to the custom of *niyoga*; the verb *kr* being used as above in iv. 110 (*putrikām kr*). <sup>d</sup> This is an attempt to explain the situation in RV. v. 78. 5, 6, where the Aśvins are described as releasing Saptavadhri by rending a tree (*vṛksa*). <sup>e</sup> This word occurs in the preceding stanza (v. 78. 4), where the Aśvins come to the rescue of Atri in a chasm (*r̥bisa*).

85, 86. They, raising him out of that (chasm), made him productive again. The triplet 'Like the wind' (*yathā vātāḥ*: v. 78. 7-9) is with a view to a child (*garbha*) for himself who like a child (in the womb) slept (in the tree)<sup>a</sup>; but the other two stanzas<sup>b</sup> are to be known as for the Aśvins<sup>c</sup>.

B This is also recognized (*dr̥ṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*)<sup>d</sup>.

85. समुद्रल्ल <sup>hm<sup>1</sup></sup>bk, समुद्रल्ल f, समुद्रल्ल r.—तुषः सखीव <sup>m<sup>1</sup></sup>, तुष सखीव <sup>bd</sup>, चिष्ठ-सखीव <sup>b</sup>, चिष्ठ सखीव <sup>fk</sup>, चिष्ठसखीव <sup>r<sup>5</sup></sup><sub>r<sup>7</sup></sub>.—गर्भार्थं <sup>hd</sup>m<sup>1</sup>, गर्भार्थं <sup>bfk</sup>r<sup>6</sup><sub>r<sup>7</sup></sub>.—स्वप-तस् <sup>hm<sup>1</sup></sup>rb, स्वपतस् <sup>r<sup>5</sup></sup><sub>r<sup>7</sup></sub>, स्वपतस् f, तपतस् k.—86. द्वेष्ये स्वशिभामितरे द्वृचौ <sup>hm<sup>1</sup></sup>r, द्वेष्यावस्वशिभामितरौ द्वृचौ B.—86<sup>c<sup>d</sup></sup>=viii. 66<sup>a<sup>b</sup></sup>. This line is wanting in A, but is found in <sup>m<sup>1</sup></sup> as well as B.—The end of the *varga* is here marked by १६ in *bfk*, not in <sup>m<sup>1</sup></sup> or *hd* (as the line is wanting in these two MSS.).

<sup>a</sup> The versified story told by Śāyaṇa, in his introduction to RV. v. 78. 5, is different from the above. Here the seer is placed in a box at night by enemies and kept from intercourse with his wife, but is rescued from his confinement by the Aśvins. <sup>b</sup> That is, v. 78. 5, 6, the first two of the five specified in 82. <sup>c</sup> The Aśvins are invoked in these two stanzas. <sup>d</sup> Cp. *Rgvidhāna*, ii. 17. 1<sup>6d</sup>-4<sup>ab</sup>, quoted by Śadgurusīya, p. 123.

### 17. Deities of RV. v. 79-87. Khilas.

B 87. But it<sup>a</sup> may likewise (*tadvat*) be (regarded as) concerned with the evolution of becoming (*bhāva-vṛitta*)<sup>b</sup>, for it evidently has such a character: that it has this character (*rūpa*) is evident from the two words afterbirth (*jarāyu*)<sup>c</sup> and embryo (*garbha*)<sup>d</sup>.

तदत्पात् <sup>m<sup>1</sup></sup>, तपत्पात् <sup>b</sup>, तपत्पात् <sup>fk</sup>, तपत्पात् <sup>r</sup>.—जरायु<sup>o</sup> <sup>bm<sup>1</sup></sup>, जरायु<sup>o</sup> <sup>fk</sup>, जरायु<sup>o</sup> <sup>r</sup>.—This śloka is not found in A, but <sup>m<sup>1</sup></sup>, as well as B, has it.—87<sup>b</sup>=iii. 76<sup>d</sup>; iv. 18<sup>b</sup>; vi. 94<sup>b</sup>; viii. 62<sup>d</sup>.

<sup>a</sup> That is, this aggregate of five stanzas (*tad* in 86<sup>d</sup>). <sup>b</sup> That is, it has also a more general sense; see *bhāvavṛitta* in the index of words. <sup>c</sup> Which occurs in RV. v. 78. 8. <sup>d</sup> Which occurs in RV. v. 78. 7.

88. The two (hymns) 'To great' (*mahe* : v. 79, 80) are addressed to Dawn; the two 'They yoke' (*yuñjate* : v. 81, 82) are addressed to Savitr. (In) 'Unto' (*acha* : v. 83) Parjanya is praised; but in 'Verily' (*bat* : v. 84) the Middle Earth <sup>a</sup> is praised.

अद्विति वे A, अद्वा वद B.—वक्तिति खस्ति A, तु वक्तित्वेति B.—सुता B, तु वाक् A.

<sup>a</sup> In Nirukta xi. 37 (on RV. v. 84. 1) *Pṛthivī* is one of the deities of the middle sphere (*madhyasthānā striyāḥ* : xi. 22-50); see Naighaṇṭuka v. 5.

B 89. The (stanza) 'For us to-day, god Savitr' (*adyā no deva savitah* : v. 82. 4) destroys evil dreams.

'Forth to the sovereign lord' (*pra samrāje* : v. 85) is addressed to Varuna. The following one 'O Indra-Agni' (*indrāgnī* : v. 86) is addressed to Indra-Agni.

रथं दुःखमनाशनी bf, ऊशिणी kr, दुर्घं दुःखमपश्चासनम् m<sup>1</sup>.—०रावे रंद्रा० hdb, ऊश रंद्रा० fk, ०रावे षट्म् r.—रक्षारवीक्षा० hm<sup>1</sup> B, षट्मीक्षा० r.—०पमुतरम् hm<sup>1</sup> r, ०पमुचते r<sup>3</sup> r<sup>6</sup> r<sup>7</sup>, उम्बुमचते f, उम्बुमचते k, ०प उचते b.—89<sup>a</sup><sup>b</sup> is not found in A, but m<sup>1</sup>, as well as B, has it.

90. The following hymn 'Forth' (*pra* : v. 87), the last (of the *Mandala*), is addressed to the Maruts while making incidental mention of Viṣṇu (*viṣṇu-nyāṅga*).

B It is called *Evayāmarut* <sup>a</sup>, being the antecedent (*prati-pūrvaka*) <sup>b</sup> in the (case of the) Indra hymn 'As Heaven' (*dyaur na* : vi. 20).

विष्णुं व्यङ्गं hrsk, विष्णुव्यगं d, विष्णुं नंगं m<sup>1</sup>, विष्णुर्वङ्गं b.—उपमम् hr<sup>2</sup>, उपरम् dbfkr.—वेद्रौ fb, वेद्रौ k, वेद्रौ r.—90<sup>c</sup><sup>d</sup> is not found in A or m<sup>1</sup>.

<sup>a</sup> Because this word is the refrain in the second pāda of every stanza of the hymn.

<sup>b</sup> That is, the hymn for which another may be substituted. That this must be the meaning of the word (which has not been noted elsewhere) appears from AB. vi. 30. 15 and the comment, on that passage, of Śāyaṇa, who remarks that, at the midday libation, instead of the *Evayāmarut* hymn an Indra hymn, 'dyaur na' (vi. 20), which makes mention of Viṣṇu (*viṣṇu-nyāṅga*), should be substituted.

91. But the hymn of Fortune (*śrīsūkta*) <sup>a</sup> is a benediction: the following six <sup>b</sup> are connected with fortune and sons <sup>c</sup>. Or that (hymn) may be (regarded as) meant to banish ill-luck. Agni is incidentally praised <sup>d</sup> (*nipātabhāj*) in it.

०वादसु hm<sup>1</sup>r, ०वादो स्वात् bkr<sup>2</sup>, ०वादो स्वा f, ०वादाद्य r<sup>5</sup>r<sup>7</sup>.—श्रीपुचाणां Abf, श्रीः पुचाणां r<sup>5</sup>r<sup>7</sup>, स्वीपुचाणां kr<sup>(2)</sup>.—षट् bskr<sup>5</sup>r<sup>7</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, तु hdr.—तत्साद्या० hm<sup>1</sup>r, तस्याद्या० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्वाद्या० bskr<sup>2</sup>, (no तत्).—०वास्यपनुद्भू० hm<sup>1</sup>r, ०वास्यपनिनीद॒ः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०वास्यापतिनीद॒ bf, सच्ची पतिनीद॒ kr<sup>2</sup>, ०वास्यपनिनीद॒ r<sup>5</sup>r<sup>7</sup>.—तत् A, तत् B.—The end of the *varga* is here marked by १७ in bskm<sup>1</sup>, not in hd.

\* This khila after RV. v. 87 is printed by Aufrecht, RV.<sup>3</sup> p. 676, where it has twenty-three stanzas, and by Max Müller, RV.<sup>2</sup> vol. iv, pp. 523-528, where it has twenty-nine stanzas, the first fifteen with a commentary. In Rgvidhāna ii. 18. 1 it is stated to consist of fifteen stanzas (the śloka in which this is stated reappears in the khila itself, sixteen in Max Müller, twenty-two in Aufrecht); this statement is confirmed by the text of the hymn in the Kashmir MS. collection of khilas (ii. 6-8), which has only fifteen stanzas, agreeing with the first fifteen in Aufrecht and Max Müller. Cp. Meyer, Rgvidhāna, pp. xxi, xxii.

<sup>b</sup> This must refer to the six khilas which follow the śrīsūkta in the Kashmir MS. of the khilas, viz. (1) ya ānanday samēviśat (four stanzas), (2) ciklīśo yasya nāma (five stanzas), (3) mayi śleṣo mā vadhiḥ (five stanzas), (4) sam sravantu marutāḥ (five stanzas), (5) ā te garbho yonim (seven stanzas), (6) agnīr etu prathamo devatānām (five stanzas). The next khila in the collection is that which comes after RV. vi. 45 (=viii in Aufrecht), beginning cakṣuś ca.

<sup>c</sup> The last three of these six khilas are mentioned in the next śloka (92), sam sravantu being charms for the prosperity of cattle, ā te and agnīḥ for the attainment of sons.

<sup>d</sup> Under the name of Jātavedas.

### 18. The Khilas of Prajāvat and Jivaputra. Employment of formulas.

92. Or<sup>a</sup> the two (hymns of) Prajāvat<sup>b</sup> and Jivaputra<sup>c</sup> (may be) used together as praise (*saṃstutau*) in the ceremony of pregnancy (*garbhakarman*). (In the hymn) 'Flow together' (*saṃsravanti*)<sup>d</sup> various kinds of females having milk are praised together.

प्रजावस्त्रीवपुषो० hm<sup>1</sup>, प्रजावस्त्रीवपुषो० r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>bskr<sup>2</sup>, प्रजावान् जीवपुषो० r, प्रजावान् जीवपुषो० r<sup>6</sup>. <sup>e</sup>पुषो० I believe to be due to a misunderstanding of the following वा. I have decided on the dual because of संस्कृती at the end of the line, and because AGS. i. 13. 6 has the dual.—परस्तिन्वः० r, परस्तिन्व b, परस्तिन्व fk, यस्तात्पिन्वः० hm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>.—संवर्षतीति० hm<sup>1</sup>rf, संवर्षतीति० k, संवर्षतीति० b.—१२<sup>ad</sup>-१०२ are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, they may have this special application; cp. AGS. i. 13. 6: *prajāvat-jivaputrābhyañ̄ haśke*; cp. Stenzler's note, p. 34; Meyer, Rgvidhāna, p. xxv. <sup>b</sup> This khila, called by the name of its author, has seven stanzas in the Kashmir MS., and is there described thus in the Anukramāṇi: 'ā te,' *sapta, prajāvān, garbhārthāśistutih*. Its first stanza is quoted by Stenzler in his critical notes, AGS., p. 48. <sup>c</sup> This khila, also called after its author, coming immediately after that of Prajāvat in the Kashmir MS.,

has five stanzas, and is thus described in the *Anukramanī*: 'agnih,' *pañca*, *jīvaputra*, *agni-rūpam*. The first stanza is quoted by Stenzler, critical notes, p. 48; and the first two are quoted in *Pāraskara GS*. i. 5. 11. The first is almost identical with AV. iii. 23. 2. Cp. Meyer, *Rgvidhāna*, p. xxi; *Indische Studien*, v. 315. <sup>d</sup> As all the MSS. agree in reading *sam sravanti jīt*, this may be a various reading of the *pratīka*, and not a corruption of *sam sravantu iit*; but the Kashmir MS. of this *khila* has *sam sravantu* as well as AV. ii. 26. 3, which is almost identical with this stanza. The five stanzas of this *khila* occur in AV. ii. 26. 1-5, the first three in a different order (2=AV. 1, 3=AV. 2).

93. In benedictions <sup>a</sup>, in (enumerations of) technical names, in leading ritual forms <sup>b</sup>, a deity is incidentally mentioned (*nipāta-bhāj*). One familiar with formulas should here observe (it) carefully from the statement of its characteristic name (*linga*).

०संख्यासु देवता hm<sup>1</sup>b, ०संख्या गु देवता fkr<sup>2</sup>, ०संख्यासु देवताः r.—०वाक्यात् m<sup>1</sup>br, ०वाक्या hdr<sup>3</sup>fkr<sup>2</sup>.—९३<sup>ab</sup>=iii. 82<sup>ab</sup>.

<sup>a</sup> Such as the *śrīśukta*, in which Agni is incidental (see above, 91). <sup>b</sup> Cp. above, iii. 82.

94. (In the case) of the application of a formula and the formula (itself), the application is the more important. There should be careful observation of the rule (*vidhi*) regarding the two. The formulas should be (regarded as) making (only) statements (*abhidhāyaka*)<sup>a</sup>.

मन्त्रप्रयोगमन्त्रयोः br, मन्त्रप्रयोगमन्त्रादाः fk, मन्त्रप्रयोगमन्त्रादां hdm<sup>1</sup>r<sup>3</sup>.—०धायकाः br, ०धानकाः r<sup>2</sup>, ०धा-काः f, ०धानकाः k, ०धानिकाः hdm<sup>1</sup>r<sup>3</sup>.

<sup>a</sup> That is, they merely contain statements about deities, but give no rule (*vidhi*) as to their employment (*viniyoga*), as the Brāhmaṇas and Sūtras do.

95. Hence (there may be) a disagreement of the formulas with the (application). But the words (*pada*) occurring in them (the formulas), which have a generally understood meaning (*samvijñāna*), may express what is secondary (*guna*)<sup>a</sup>.

गुणानिधायकानि r, गुणानिधायकानि b, गुणानिधायगानि hm<sup>1</sup>f.—०संविज्ञानं hm<sup>1</sup>bf, ०संविज्ञानं r.—९५<sup>cd</sup> is omitted in k.

<sup>a</sup> For instance, Jātavedas might in a formula be generally understood to mean Agni, but the specific sense might be the primary one in the ritual. Cp. *Nirukta* vii. 13: *yat tu samvijñāna-bhūtaḥ syāt prādhānya-stuti*.

96. The formulas being secondary and the rites primary, the deities may be primary or secondary<sup>a</sup>: this is (to be) understood.

प्रधानगुणमूताः सुर् १, प्रधानगुणमूता सुर् hdbf.—The end of the *varga* is here marked by १ in hbf, not in m<sup>1</sup>dk.

<sup>a</sup> That is, according as they are applied in the ritual or are mentioned in the formulas.

### 19. Story of the birth of Bhṛgu, Angiras and Atri.

97. Prajāpati<sup>a</sup>, desirous of offspring, offered a sessional sacrifice (*sattrā*) lasting three years, accompanied by the Sādhyas and the All-gods, we are told (*iti*).

सर्वं MSS.—विश्वेदेवैः सहेति च ABn, विश्वेदेवति चः शुतम् Sadgurusisya.

<sup>a</sup> The following story, as an introduction to RV. vi, is quoted in the Nītimāñjari (97-102) and by Śadgurusisya (97-101).

98. Thither came Vāc in bodily form to the ceremony of initiation. On seeing her there simultaneously Ka's (Prajāpati's) and Varuna's

जगाम शरीरिणी bns, जगामाशरीरिणी hdm<sup>1</sup>rfk.

99. semen was effused. Vāyu scattered it in the fire at his will. Then from the flames Bhṛgu was born, (and) the seer Angiras among the coals (*āngāra*)<sup>a</sup>.

तद्वायुर् hdm<sup>1</sup>s, तद्वाच्चुर् b, तद्वाच्चंम् f, दद्वाच्चम् kn, तद्वाभ्याम् r.—प्राप्तह् s, प्राप्त hdm<sup>1</sup>r<sup>3</sup>n, प्राप्तं fkr<sup>2</sup>, प्राप्तं b, प्राप्तं r.—र्चिभो hdm<sup>1</sup>rfks, र्चिभां b, र्चिषो n.—चक्षुरेष्वङ्गिरा hdm<sup>1</sup>r<sup>3</sup>s (Nirukta iii. 17), चक्षुरेष्वोङ्गिरा rn, चक्षुरेष्वोङ्गिरा b, चक्षुरसांगिरा kr<sup>2</sup>, चंगारसांगिरा f.

<sup>a</sup> Cp. Nirukta iii. 17 and AB. iii. 34. 1 (ye 'ṅgārā āsams te 'ṅgiraso 'bhavan).

100. Vāc, on seeing the two sons, herself being seen, said to Prajāpati: 'May a third seer also, in addition to these two, be (born) to me as a son.'

प्रजापतिं सुती s, प्रजापति सुतो n, प्रजापति तु ती b, प्रजापतिस्य ती hdm<sup>1</sup>rfk.—दृह्दा दृष्टा bfrn, दृह्दा दृष्टं s (two MSS.), दृह्दा तुष्टा s (one MS.), दृह्दा द्रष्ट्वा k, दृह्दा दृह्दा hdm<sup>1</sup>.—मवेद् hm<sup>1</sup>rbfkn, मवत् s.

101. Prajāpati (thus) addressed, replied 'So be it' to Bhāratī (Vāc). Then the seer Atri was born, equal in splendour to Sun and Fire.

तथेत्युत्तः hrbfkn, तथेत्युत्ता m<sup>1</sup>, तथेत्याह s.—प्रत्यमाषत bfkra, भाषमाषां तु s, भाषमाषां तु hdm<sup>1</sup>.—The end of the *varga* is here marked by १० in m<sup>1</sup>bfk, not in d.

Mandala vi.

20. Origin of Bharadvāja. Deities of RV. vi. 1-48.

102. Br̥haspati was the son of the seer who was born from the coals (Aṅgiras). Br̥haspati's (son) Bharadvāja <sup>a</sup>, who is called Vidathin,

विदधीति m<sup>1</sup>fb̥r<sup>5</sup>n, विदधीति hdrk.

\* As the account of the sixth Mandala really begins with the mention of its seer, we have here no exception to the rule that the beginning of a Mandala coincides with the beginning of a *varga* in the BD.

103. and who was a preceptor among the Maruts, was (thus) the grandson of Aṅgiras. Now this sixth Mandala is stated to be his and his sons' <sup>a</sup>.

मरुत्सासीह r, मरुत्सासीर b, मरुत्ससि sk, मरुत्ससि hd, मरुत्सति m<sup>1</sup>.—गुरुर्यज्ञ r, गुरुर्यज्ञ hdm<sup>1</sup>, गुरुर्यज्ञ fbk, गुरुर्यज्ञ r<sup>2</sup>r<sup>3</sup>, गुरुर्यज्ञ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सपुष्यस्तु तस्मैदं fbkr, सपुष्यस्तु तस्मैत्य A.

\* Bharadvāja is the seer of the great majority of the hymns of Mandala vi; a few hymns are also attributed to six seers with the patronymic Bhāradvāja.

104. In it there are thirteen hymns addressed to Agni (beginning) 'Thou, O Agni' (*tvam̄ hy agne* : vi. 1-6, 10-16), while there are three (beginning) 'The head' (*mūrdhānam* : vi. 7-9) to Agni Vaiśvānara.

105. After this (i. e. vi. 16) there are here exactly twenty-nine (hymns)<sup>a</sup> addressed to Indra (beginning) 'Drink' (*piba* : vi. 17. 1). The two gods who (occur) in the (stanza) 'O Agni, he dwells' (*agne sa kṣeṣat* : vi. 3. 1) are incidentally mentioned (*nipātita*).

एकान्नविश्वदेवाच r<sup>5</sup>, एकान्नविश्वदेवाच b, एकान्नपिश्वदेवाच fkr<sup>2</sup>, एकान्नविश्वतिश्विव hdr, एकोनविश्वतिश्विव m<sup>1</sup>.—देवौ धौ A, द्वौ देवौ B.

<sup>a</sup> This makes vi. 46 the last of the Indra hymns (allowing for vi. 28 as *gavāñ stuti*), thus leaving the deity (Indra) of the greater part of vi. 47 unspecified. It would therefore have been more correct to say thirty instead of twenty-nine.

106. But these two stanzas 'Bring to aid' (*protaye*: vi. 21. 9), 'Now my' (*nū me*: vi. 21. 11)<sup>a</sup> are traditionally held to be addressed to the All-gods. The hymn 'Hither' (*ā*: vi. 28) is (in) praise of cows, the second stanza (vi. 28. 2) and the last verse (vi. 28. 8<sup>d</sup>) being addressed to Indra<sup>b</sup>.

गू मे hdr, न म m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वा म b, च म f, ल म k.—सूति br<sup>5</sup>, सूती fk, तुति hm<sup>1</sup>r.—  
106<sup>cd</sup> is omitted in fk.—The end of the *varga* is here marked by २० in b, not in hdm<sup>1</sup>fk.

<sup>a</sup> 106<sup>ab</sup> is quoted by Śāyaṇa on RV. vi. 24. 5 in the following form: *protaye 'nyad uti tv ete vaiśvadervāv rcau smṛte*: that is, the stanza *anyad* (vi. 24. 5), not *nū me* (vi. 21. 11), is stated to be addressed to the All-gods. There is nothing in the MSS. of the BD. to support this reading, while the Sarvānukramapī on RV. vi. 21 makes the express statement *navamyekādaśyau vaiśvadervayau*, saying nothing about vi. 24. 5. <sup>b</sup> Cp. Sarvānukramapī: *dvilīyāndri vāgnyas ca pādah*.

### 21. Deities of RV. vi. 37, 44, 45, 47.

107. In the (stanza) 'Bringing hither' (*āsasrāñāsah*: vi. 37. 3) Vāyu and Indra are praised together<sup>a</sup>.

B Or else Indra is here predominantly praised, while Vāyu is incidental (*nipātabhāj*).

वायुरिद्ध्वं संसूती hm<sup>1</sup>r, इद्ध्वायु सह सूती br<sup>5</sup>r<sup>7</sup>.—107<sup>ab</sup> omitted in k.—वायु  
br, वाय m<sup>1</sup>f, omitted in k.—107<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this stanza in the Sarvānukramapī.

B 108. The triplet 'This god' (*ayam devah*: vi. 44. 22-24), which is addressed to Soma, some say is addressed to Indra<sup>a</sup>.

But the triplet 'Above' (*adhi*: 31-33) of the (hymn) 'Who brought' (*ya ānayat*: vi. 45)<sup>b</sup> is (in) praise of Br̥bu<sup>c</sup>.

108<sup>ab</sup> is found in B and m<sup>1</sup> only.—य चानयदिति लक्ष्मा A, शरीरं चतुरिलक्ष्मां  
m<sup>1</sup>r b fk (चत्तर् b, चत्तर् fk).—तुचोऽधीति वृत्तुसुतिः Am<sup>1</sup>, तुचोऽधीति वृचोः सुतिः r,  
चिचे दीति प्रिवासुतिः b, तुचे ताति वृवासुतिः f, चिचे तात चवासुतिः k.

<sup>a</sup> The Sarvānukramapī makes no mention of this triplet. <sup>b</sup> The reading of B (*śarīram cakṣur ity asyāñ, trecē 'dhīti br̥busututih*) would mean: 'The body (is praised) in  
II.

the stanza "The eye" (*cakṣuḥ*), in the triplet "above" (*adhi*) there is praise of Br̥bu.' *Cakṣuḥ* is the pratika of the khila which precedes RV. vi. 45. In Aufrecht's RV. (p. 676 f.) it contains three stanzas. But in the Kashmir collection of khilas (ii. 15) it has only one stanza (identical with the first in Aufrecht), followed by the words *ya ānayat parāvataḥ* (the pratika of RV. vi. 45); and in the Anukramaṇī at the beginning of *Adhyāya* ii it is described with the words: *cakṣur, akā* (= *ekā*), *ātmastutiḥ*. ° *Cp. Sarvānukramaṇī: tṛce 'nye bṛbus takṣū datvataḥ.*

109. And Śamyu<sup>a</sup> praises his father in the last verse (*pāda*) of the triplet. The five stanzas (beginning) 'Sweet, indeed, is this' (*svāduṣ kilāyam* : vi. 47. 1-5) which follow (the Indra hymns)<sup>b</sup> are addressed to Soma<sup>c</sup>.

पितरं kr, पितरं hb, पितरः d.—यंदुष्म hm<sup>1</sup>, मंपुष्म b, वांचस्य fk.—तृचक्षाद्वि m<sup>1</sup>, तृचक्षाद्वि hdr, सूतक्षाद्वि B.—स्वद्वि B, स्वथ्म hm<sup>1</sup>r.—०ति तु सौम्यः पश्चर्ष उत्तरः hdr<sup>1</sup>r<sup>3</sup>r<sup>6</sup>m<sup>1</sup>, ०सौम्याः पश्चर्षः सौम्य एव वा bskr.

\* The seer of RV. vi. 44-46, 48: there is nothing in the last pāda of 45 to indicate that Śamyu's father is praised. Śaḍgurusīṣya, however, remarks that according to a Vedic authority Br̥bu was a relative (*bandhu*) of Śamyu. <sup>b</sup> That is, the group of Indra hymns ending with vi. 46; cp. above, v. 105. <sup>c</sup> The reading of A agrees in matter with the Sarvānukramaṇī, which makes no mention of Indra as an alternative deity for 47. 1-5; on the other hand the wording of B (*etāḥ pañcāgṛcaḥ saumyaḥ*) agrees more closely with that of the Sarvānukramaṇī: *pañcāgṛdau saumyaḥ*.

B 110. Or else Indra is here predominantly praised, while Soma is incidental; for in the Aitareya (Brāhmaṇa)<sup>a</sup> they are stated to be *Anupāniyā* stanzas addressed to Indra.

110<sup>ab</sup> is nearly identical with 107<sup>cd</sup>.—एक्षेष्ठो b, एक्षेष्ठा f, एक्षेष्ठा k, एक्षेष्ठः r, एक्षेष्ठप m<sup>1</sup>.—निपानीयाः b, निपातनीयाः fk, निपातेष m<sup>1</sup>, निपातोऽयं r.—चूयते b, चूयते m<sup>1</sup>fk.—110 is found in B and m<sup>1</sup> only.

\* In AB. iii. 38. 1 it is stated that the four stanzas RV. vi. 47. 1-4 are to be repeated as *anupāniyā* stanzas to Indra: *svāduṣ kilāyam madhumā᳚ utāyam śīndrasya indrir anupāniyāḥ śāṃsati*.

111. (In) 'Destitute of pasture' (*agavyūti*: vi. 47. 20) one verse (*pāda*) praises the Gods, the next one (the second) the Earth<sup>a</sup>, the third<sup>b</sup> Br̥haspati, the last verse (*pāda*) Indra.

तुतीयसु त्विष्म hm<sup>1</sup>r<sup>1</sup>r<sup>5</sup>r<sup>7</sup>, तुतीयोऽसौद्विष्म bsk, तुतीयोऽसौस्त्विष्म r.—The end of the *varga* is here marked by २१ in bfm<sup>1</sup>, not in hdk.

<sup>a</sup> 111<sup>ab</sup> is quoted by Śadguruśīya on RV. vi. 47. <sup>b</sup> The reading *trīśyas tu tv* *īdrem* furnishes a clear case of a particle inserted to avoid the hiatus.

## 22. Deities of RV. vi. 47 (continued) and vi. 48.

112. The (verse) which follows, 'O Lord of Wood, be firm in body' (*vanaspate viḍvāṅgah*: vi. 47. 26<sup>a</sup>), the teachers state to be evolutionary (*bhāvavṛita*). But the (whole) three stanzas (26–28) relate to the stroking of the car<sup>a</sup>, while the three here (beginning) 'Forth' (*upa*: 29–31) are (in) praise of the Drum.

परं यत्तद् hdm<sup>1</sup>, पदं यत् b, पदं यत्तद् f, पदं यत् k.—चूच्यु तिच्यु hdm<sup>1</sup>, चूच्यु तिच्यु b, चूच्यु तिच्यु fk.—With 112 begins a lacuna of fifteen ślokas (112–126) in B; cp. Sieg, Sagenstoffe, p. 39.

<sup>a</sup> See AB. vii. 9. 2; AGS. ii. 6. 5; Śadguruśīya on RV. vi. 47.

113. And the hemistich 'Together, winged with steeds' (*sam aśvaparnāḥ*: vi. 47. 31<sup>ad</sup>) is addressed to Indra<sup>a</sup>. The ten (stanzas) at the beginning of the Trīṇapāni hymn<sup>b</sup> (vi. 48. 1–10) are to Agni; the following triplet (11–13) in (this) hymn to Prśni is addressed to the Maruts, and, again, the following couplet (14, 15) is addressed to the All-gods.

The text of 113<sup>ad</sup> and 114 follows the reading of bfk owing to the confusion and corruption of these six pādas in hd and m<sup>1</sup>:

113<sup>a</sup>. लृचः परो b, लृचः ॥ पुरो fk.—माष्टः bfk.—पृश्निसूते b, पृश्निसूते f, पृश्निसूते k.—In hdm<sup>1</sup> the whole pāda reads आदिलो वा मष्टः पृश्निसूते । आदिलो वा being taken from 114<sup>a</sup>.

113<sup>d</sup>. लृचः परो b, लृचा परो fk.—वेशदेव fb, वेशदेवं k.—In hdm<sup>1</sup> this pāda reads प्रवाचस्त्वच वङ्गदैवतोऽस्तः ॥

<sup>a</sup> There is no statement as to the deity of vi. 47. 6–19 and 21; cp. above, 105; on 22 ff. see below, v. 140. <sup>b</sup> Cp. Sarvāṇukramaṇī: *trīṇapāṇī pṛśniśūktam*; see Śadguruśīya on RV. v. 49 and vi. 48.

114. Or it may be addressed to the Ādityas or to the Maruts<sup>a</sup>. The four (stanzas) 'To me, O Pūṣan' (*ā mā Pūṣan*: vi. 48. 16–19) one should know to be addressed to Pūṣan, (and) the following couplet there (20, 21) to be addressed to the Maruts; the last

(stanza) is a celebration of Heaven and Earth or is (meant) for Pr̄śni (22)<sup>b</sup>.

114<sup>a</sup>. वा खाद्य fb, वा खा k.—This pāda in hdm<sup>1</sup> reads खा मा पूषनिति पौष्ण-  
चतस्रः = 114<sup>b</sup>.

114<sup>b</sup>. खा मो पूषनिति पौष्णाचतस्रः b, खा मो पूषनिति पाष्णाच तिसः f, च मो  
पूषनि से पाष्णाच तिसः k.—This pāda in hdm<sup>1</sup> reads तुचः परो माषतः पूषनिसूक्ते = 113<sup>c</sup>.

114<sup>c</sup>. तच विष्वात् fk, तच चिंष्वाद् b.—This pāda in hdm<sup>1</sup> reads आदित्यो वा  
माषत एव वा खाद् = 114<sup>a</sup>.

114<sup>d</sup>. चाष्वरथ्योः b, चुत्युत्योः f, चुत्योः k.—कीर्त्तना पृथ्वये च b, कीर्तिता प्रियाचये  
च fk.—This pāda in hdm<sup>1</sup> reads चक्षा चुम्भूकीर्तिं पृथ्वयो वा॥—The end of the *varga*  
is here marked by ३१ in hbf, not in dk.

\* The only practical difference between the above statements about RV. vi. 48 and those of the Sarvānukramaṇi is, that in the latter the option of *kīgoktadevatā* includes stanza 13. Cp. BD. vol. i, p. 122, note <sup>6</sup>. <sup>b</sup> Sadguruśiṣya remarks that the wording of the Sarvānukramaṇi, *anyā dyāvābhūmyor vā prēner vā*, is in imitation of another Anukramaṇi: the passage meant is undoubtedly BD. v. 114<sup>d</sup>.

### 23. Deities of RV. vi. 49-62.

115, 116. After this the four hymns 'I praise' (*stuṣe*: vi. 49-52) are addressed to the All-gods: the second stanza (vi. 49. 2) (praises) Agni, and the fourth (49. 4) Vāyu, then the fifth (49. 5) the Aśvins, but the seventh here praises Vāc (49. 7), the eighth 49. 8) Pūṣan, the ninth (49. 9) Tvaṣṭṛ, 'Of the world' (*bhuvanasya*: 49. 10) Rudra, then the two next (49. 11, 12)

116. खोत्यृक् तु सप्तमी hdm<sup>1</sup>, खोत्यृक् यावीरवी b, खोत्यृक्षावीरवी fk (i.e. पावी-  
रवी, the pratīka of vi. 49. 7).—०योत्तरे hdm<sup>1</sup>b, ०योत्तरम् k.

117. are addressed to the Maruts. (With) 'Who the spaces' (*yo rajāṃsi*: vi. 49. 13) the seer sang of Viṣṇu <sup>a</sup>. 'To' (*abhi*: vi. 50. 6) is addressed to Indra, and 'Hither' (*ā*: vi. 50. 8) is addressed to Savitṛ. There is one to Rodasī (vi. 50. 5), one to Agni (9) as well as to the Aśvins (10) (beginning) 'And' (*uṭa*: vi. 50. 9, 10)<sup>b</sup>.

माष्वी थो hd, माष्वो थो b, माष्वो थी<sup>m1</sup>, माष्वी (no थो) fk.—जगावृषिः hd,  
जगावृषिः<sup>m1</sup>, जगावृषिः b, जगावृषिः f, जगावृषिः k.—जगेष्वोति स b, जगेष्वोति च

f. अभीद्रापि च k, अहिरुद्धार्कं hm<sup>1</sup>, अहिरुर्व d.—रोदस्तापेयुताश्नी b, रोदस्तापेयु-  
ताश्नी h.d.f, रोदस्तापेयुताश्नी k, रोदस्तापियुताश्नी m<sup>1</sup>.

\* The Sarvānukramāṇī gives no details for RV. vi. 49. <sup>b</sup> Both 50. 9 and 50. 10 begin with *uta*, and as this *pratīka* is placed between *āgneyī* and *āśvīnī*, it is probably meant—*dehāli-dīpa-nyāyena*—to refer to both. There is no *pratīka* for *raudasī*, for as *Rodasī* is mentioned in 5 only, the *pratīka* ā (50. 4, 8 as well as 6) would not apply here also.—The Sarvānukramāṇī gives no details for vi. 50.

118. ‘O Agni and Parjanya’ (*agniparjanyau* : vi. 52. 16)<sup>a</sup> belongs to those two (deities), and the two stanzas ‘Upward that’ (*ud u tyat* : vi. 51. 1, 2) are addressed to *Sūrya*<sup>b</sup>. ‘We’ (*vayam* : vi. 53–56) are four (hymns) addressed to *Pūṣan*, as well as that which comes next (58) to the one addressed to *Indra-Pūṣan* (57).

सौर्यो चोदु लह् b, सौर्यो चेदु लह् f.k, सूर्यो चोदु लह् hm<sup>1</sup>.—The text of 118<sup>cd</sup> follows hm<sup>1</sup>, वर्यं पौष्ट्यानि चं चेद्वेद्रात्पीष्मसुपोत्तमं b, वर्यं मैष्युयोत्तमं f, वर्यं भूष्यम-  
योत्तमी k, that is, probably = वर्यं पौष्ट्यानि पौष्टि[ता]चेद्रात्पीष्मसुपोत्तमम्, ‘there are five hymns to *Pūṣan* beginning “We” (53–56, 58), the last but one (57) being addressed to *Indra-Pūṣan*.’ The meaning would thus be identical with that of the reading in the text.

\* No reference to this stanza in the Sarvānukramāṇī. <sup>b</sup> The Sarvānukramāṇī makes no mention of these two stanzas.

B 119. Some declare the stanza ‘Him chief of charioteers, with braided hair’ (*rathitamam kapardinam* : vi. 55. 2) to be addressed to *Rudra*.

‘I will now proclaim’ (*pra nu vocā* : vi. 59, 60) are two hymns addressed to *Indra-Agni*. ‘She’ (*iyam* : vi. 61) is addressed to *Sarasvatī*; ‘I praise’ (*stuge* : vi. 62)

119<sup>ab</sup> is found in b.f.km<sup>1</sup>, not in h.d.—ऐक्ष्यामि b.f.k, ऐक्ष्यापं h.d.—The end of the *varga* is here marked by १३ in b.f.h, not in d.k.

#### 24. Deities of RV. vi. 63–74. The seven treasures.

120. are two (62, 63) addressed to the *Aśvins*; and there are also two (64, 65) addressed to Dawn; but ‘A wonder now’ (*vapur nu* : vi. 66) is addressed to the *Maruts*.

B And in the couplet ‘Unto’ (*upa*)<sup>a</sup> he (the seer) proclaims adoration of the *Aśvins*.

चौषसे चिव hdm<sup>1</sup>, चौषसे वोवोद् b, वोषसे वोचिंद्र् fk.—तु वपुर्विति hd, तु पुनन्विति m<sup>1</sup>, खादपुर्ण तत् b, खादपुर्ण तत् f.—120<sup>ed</sup> in bfk only.—सिभां fk, स्त्रिभां b.—रार्द्धं b, रार्द्धां fk (cp. vii. 44).

\* There is no stanza beginning with *upa* in or near RV. vi. 66.

121. There is one to Mitra-Varuna, (viz.) 'Among all beings your' (*viśvesām vah satām*: vi. 67). 'Obediently' (*śrūṣṭi*: vi. 68) is addressed to Indra-Varuṇa; the following one, 'Together' (*sam*: vi. 69) is addressed to Indra-Viṣṇu.

समेक्ष्मा० hd, समेद्वा० b, सं वामेद्वा० f.—परम् hdm<sup>1</sup>, ततः bfk.

122. Heaven and Earth (70), Savitr (71), Indra-Soma (72), Brhaspati (73) are respectively praised in the following hymns; (in) 'O Soma and Rudra' (*somārudrā*: vi. 74) those two (gods) are praised.

सवितेक्ष्मासीमी hd, सवितेक्ष्मासीमी m<sup>1</sup>, सवितेतीक्ष्मी सीमी bfk.—ती सुती b, ता सुती fk, संसुती hdm<sup>1</sup> (cp. 118<sup>a</sup>).

B 123. Discus, car, jewel, wife, territory, horse, and elephant—these are the seven treasures of all emperors (*cakravartin*)<sup>a</sup>.

सर्वेषां पक्षवर्त्तिणाम् fk, सर्वेषां चक्रवर्त्तिणाम् m<sup>1</sup>, पूर्वेषी पक्षवर्त्तनीम् b.—This śloka is found in bfk<sup>1</sup>, but not in hd, nor presumably in the other A MSS. (cp. above, 112, note).—The end of the *varga* is here marked by २४ in bfk.

\* This śloka is meant to explain the expression *septa ratnā* in RV. vi. 74. 1, and serves at the same time to introduce the story of the conqueror Abhyāvartin.

### 25. RV. vi. 75: Story of Abhyāvartin and Prastoka Sārījaya.

124. Abhyāvartin Cāyamāna<sup>a</sup> and Prastoka, son of Sārījaya<sup>b</sup>, having been conquered in fight by the Vāraśikhas<sup>c</sup>, came to Bharadvāja<sup>d</sup>.

सार्जयः hm<sup>1</sup>, सार्जयः d, सार्जयः f, शार्जयः n, यार्जयः k, मार्जयः b.—शारगमतुर् kn, शारगमती f, शारगमती b, अभिशरगमतुर् hdm<sup>1</sup> (this would make a pāda of nine syllables).—वारशिष्वीर् n, वारशिष्वीर् hdm<sup>1</sup>, वारशिष्वीर् f, वारशिष्वीर् k, तारशिष्वीर् b.—युधि hdm<sup>1</sup> n, सुषि fk, युषि b.

<sup>a</sup> Cp. RV. vi. 27. 5, 8. <sup>b</sup> Cp. RV. vi. 27. 7; vi. 47. 22, 25. <sup>c</sup> This is the form of the name in RV. vi. 27. 45. <sup>d</sup> This *varga* (124-128) is quoted in the *Nīti-maṇjarī* on RV. vi. 27. 4.

125. Having approached and propitiated him and mentioning their names, the two said to him: 'O Brahman, know that we have been vanquished by the Vārasikhas in fight.

अभिव्योचतुर्सी hm<sup>1</sup>k, अभिगम्य ततसी b.—तं hm<sup>1</sup>b, तु fkn.—प्रसादाऽ hm<sup>1</sup>bfk, प्रसाद्याऽ n.—वारशिविर् n, वारशिविर् b, वारशिविर् f, वारशिविर् hd<sup>1</sup>.

126. With you as our domestic priest we could conquer the warriors (*kṣatrabandhūn*). That is to be recognized as *kṣatra* (warrior caste) which protects the everlasting *brahma* (priestly caste).

वचवधूर् n, वचवधूर् hd<sup>1</sup>, वेचवधूर् k, वेचवधूर् f, वेचवधूर् b.

127. The seer saying 'yes' to them, addressed his son Pāyu: 'Make these two kings unassailable to their enemies.'

तौ तु hd<sup>1</sup>, तु तौ bfrn.—कुरुवितौ hd<sup>1</sup>n, कुरुवितौ bfr, कुरुवितौ k, कुरुपूर्वा r<sup>5</sup>r<sup>7</sup>.

128. Saying 'yes' to his father, he consecrated their implements of war individually with the hymn 'Of a thunder cloud' (*jīmūtasya*: vi. 75).

बीमूतस्तेति bkrn, बीमूतस्तेव hd<sup>1</sup>r<sup>3</sup>, बीमूतीयन् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—पृष्ठस्ते॒० hm<sup>1</sup>r, पृष्ठस्ते॒० fkn, पृष्ठस्ते॒० b.—ज्ञान्वमवयत् brn, ज्ञान्वमवयत् hd, ज्ञा च मवयत् fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

## 26. Deities of RV. vi. 75 in detail.

129. The first (stanza) of this hymn praises the warrior in his coat of mail (1), the second is (in praise) of the bow<sup>a</sup> (2), the third consecrates the bowstring (3)<sup>b</sup>.

धनुषया A, धनु योति B.—द्वितीया तु hm<sup>1</sup>r, द्वितीया च bfk.—०मन्त्रिणी Afk, अन्तर्णी b.

<sup>a</sup> The genitive *dhanusah* would here, as often in the BD., mean 'belongs to,' 'is connected with,' or it may possibly be governed by *abhimantriṣi* to be supplied from *jyābhimantriṣi*. <sup>b</sup> This *varga* (129-133) is quoted in the *Nitimafjari* on RV. vi. 75. 1.

130. The fourth stanza praises the ends of the bow (4), the fifth praises the quiver (5). With half of the sixth the charioteer, with the (other) half the reins are praised (6).

सौख्यगालीं चतुर्वीं A, सौति चालीं चतुर्वीं Bn.—तु hdm<sup>1</sup>, तु॒ b, च r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>,  
क्षग् fkrn.—सारथि hdm<sup>1</sup>rbfn, सारथि k.—संसुताः hm<sup>1</sup>r, तु सुताः bn, त सुताः k,  
त्तु सुताः f.

131. The seventh praises the horses (7), the eighth the arsenal (8), the ninth the guards of the car (9), the tenth the deities of battle (10).

असांसु hm<sup>1</sup>r, असान्॒ b, असां॑—fk.—सौति आ० rn, सौता० hdm<sup>1</sup>, सौता० fk.

132. The eleventh praises the arrow (11), the twelfth is a praise of the cuirass (12), the thirteenth praises the goad (13), the fourteenth the handguard (14).

रुं विकादशी hm<sup>1</sup>r<sup>3</sup>, रुपुर्विं विकादशी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, रुमेकादशी bfkr.

133. In the first verse of the fifteenth (stanza) the poisoned arrow is praised (15<sup>a</sup>), in the second (15<sup>b</sup>) the iron-tipped (arrow), but in the following half (of the stanza) the missile of Varuna (15<sup>cd</sup>).

दिग्ध r, दिग्भ hdr<sup>3</sup>, दिग्ब b, दिग्ब f, विग्ब k.—रुः सुतः r, रु सुतः hdm<sup>1</sup>r<sup>5</sup>k, रु  
स्तवः f, रु सुतिः b.—अदीसुखी hm<sup>1</sup>rb, सुखी fk.—तु चर्विल्लं hdm<sup>1</sup>r, लर्विं लं b,  
लार्विं लं fk, लर्विं r<sup>6</sup>.—परे hdm<sup>1</sup>bfkr<sup>2</sup>, परम् r.—The end of the *varga* is here marked  
by २६ in m<sup>1</sup>bf, by १६ in k, not at all in hd.

### 27. RV. vi. 75 (continued).

134, 135. In the sixteenth (stanza) of this hymn the arrow discharged from the bow is praised (16); in the seventeenth (there is praise) of the beginning of the fight (17), while the eighteenth is to be known as (in) praise of the mail of him who ties it on (*badhyatah*); the last (19) is (in) praise of him who is about to fight; and in the last verse (19<sup>d</sup>) the seer utters prayers on his own behalf.

134. योक्ष्मां B, योक्ष्मा A.—युद्धादेः hdm<sup>1</sup>r, युद्धदेशा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, योक्ष्मादेः r<sup>6</sup>,  
योक्ष्मादे fk, योक्ष्मादे b.—कवचस्तु तु hdb, केवचस्तु तु fk, कवचस्तु च r.—यधतः A,  
यधत m<sup>1</sup>, यधत b, यधता fk, यधनम् r.

135. सुतिष्ठतमा Am<sup>1</sup>, देव्युग्मतमा r, देव्युग्मतमा bf, दौविग्मतमा k.—स्त्रिर् m<sup>1</sup>b  
fkr<sup>5</sup>, स्त्रिर् hdr.—आत्मन आत्मिषः hdm<sup>1</sup>r, आत्मिषमात्मनः bfk.

136. <sup>a</sup>Now the seer having with this hymn praised the implements of battle of these two (kings), sent them forth again against the Vāraśikhas.

वारशिक्षान् bn, वारशिक्षान् hd, वारशिक्षां m<sup>1</sup>, (पुण) वारशिक्षान् f, (पुणर) वारशिक्षान् k.

<sup>a</sup> This and the following two ślokas (136-138) are quoted in the Nītimāñjari on RV. vi. 27. 4.

B 137. With the four stanzas 'This here of thee' (*etat tyat te* : vi. 27. 4-7) Bharadvāja praised (Indra) from a desire of aiding the king (Cāyamāna). Pleased thereby the Fort-destroyer,

चतुर्मी m<sup>1</sup>bfkrn(aghm), च तिर्मी n(bc).—०काम्यथा m<sup>1</sup>bfkn, ०काम्यथा r.—मित्राता m<sup>1</sup>fkr (Sarvānukramapī on vi. 75), पि तुष्टात् b, हि तुष्टात् n.—This and the following śloka are not found in A, but only in B and m<sup>1</sup>.

B 138. the Lord of Śaci, coming to Abhyāvartin on the bank of the Haryupīyā river, slew them in company with Cāyamāna.

चतुर्मी m<sup>1</sup>bfkn, आसात् r.—हर्ष्युपीया० f, हर्ष्युपीया० b, हर्ष्युपीया० r, हर्ष्युपीया० k, पर्युपीया० m<sup>1</sup> (हरिष्युपीया RV. vi. 27. 5).—चधानीनान् m<sup>1</sup>rn(m), चधानीनान् fk, चधानीनां b, चधानीनां n.—छचीपतिः bn, शचीपतिः fkr.—The end of the *varga* is here marked by २७ in fk, by १७ in b; in m<sup>1</sup> it is marked by २७, but at the end of 136 (after प्रति).

### 28. Story of Cāyamāna and Prastoka (concluded).

139. <sup>a</sup>Now these two, Abhyāvartin and Sārṅjaya, having conquered the Vāraśikhas, gave manifold wealth to their preceptor Bharadvāja.

ती तु Am<sup>1</sup>, एवं Bn.—ततो Am<sup>1</sup>fk, ताव् r, wanting in b.—भावतिसार्जयी hm<sup>1</sup>r, भावतिसार्जयी b, भावतिसार्जयी० f, भावतिसार्जयी० k, प्रसोकः ग्रार्जयी० मृधे० n.—ददतुर्विविधं वसु hm<sup>1</sup>rbsk, विविधां ददी० n.

<sup>a</sup> This and the following śloka are quoted in the Nītimāñjari on RV. vi. 47. 22.

140. Bharadvāja and Garga <sup>a</sup>, being seen by Indra on the road, proclaimed that gift with the (stanzas) <sup>b</sup> 'Two' (*dvayān* : vi. 27. 8) (and) 'Prastoka' (*prastokah* : vi. 47. 22).

दद्यान् Am<sup>1</sup>, द्वौ च B.—तद्वै A, तद्वै B.

<sup>a</sup> Garga, son of Bharadvāja, is stated by the Sarvānukramaṇī to be the seer of RV. vi. 47, and Pāyu, son of Bharadvāja, of RV. vi. 75; agreeing with the Āśānukramaṇī, vi. 6, 8. <sup>b</sup> Though the number of stanzas is not mentioned, the plural *ābhīt*, together with the contents of the passage in the RV., indicates that vi. 47. 22-25 (cp. Sarvānukramaṇī) are meant.

B 141. The seer on his part praised the gift of that (Cāyamāna), himself proclaiming what had been given (by him) with the one stanza, 'Two, O Agni' (*dvayān agne*: vi. 27. 8).

This śloka is not found in A or m<sup>1</sup>, but only in bfkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>: after it bfk repeat 140, thus making up five ślokas for the *varga*.

142. The deities who in this hymn <sup>a</sup> are occasionally <sup>b</sup> (*prasangāt*) celebrated, Rāthitara regarded as hymn-owning (*sūktabhāj*) in praise (*stutau*) <sup>c</sup>.

प्रसङ्गान्विह m<sup>1</sup>, प्रसङ्गा त्विह A, प्रसङ्गापिह b, प्रसङ्गान्विह f, प्रसङ्गान्विह k, प्रसङ्गा-दिह r.—राथीतर सुती hd m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, राथंतरीसुतः b, मारथंतरीसुतः f, मारथंतरिसुतः k, राथीतरीसुतः r.—The end of the *varga* is here marked by २८ in m<sup>1</sup>fk, by २० corrected to २८ in b, not at all in hd.

<sup>a</sup> That is, RV. vi. 75, as the one under discussion. <sup>b</sup> That is, Heaven and Earth, Pūṣan (10), Soma, Aditi (12), Parjanya (13), Brahmaṇaspati, Aditi (17), Soma, Varuna (18). <sup>c</sup> On a somewhat similar use of *stutau* cp. vi. 16 and viii. 100.

### Māndala vii.

#### 29. Pedigree of Vasistha. Kaśyapa's wives.

143. <sup>a</sup>The son of Prajāpati was Marīci, Marīci's son was the sage Kaśyapa. He had thirteen divine wives, the daughters of Dakṣa :

मारीचः m<sup>1</sup>rbn, मारीचः hdfk.—सुनिः A, भवत् B.—चाया hm<sup>1</sup>r bfk, चाता r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The following passage (143-155) is quoted in the Nītimāṣjari on RV. vii. 104. 16.

B 144. Aditi<sup>a</sup>, Diti, Danu, Kālā, Danāyu, Śimhikā, Muni, Krodhā, Viśvā and Varīṣṭhā, Surabhi and Vinatā,

दनुः काला r, दनुष्ठाला m<sup>1</sup>, दनुष्ठाला f, दनुष्ठाला k, तुष्ठाला b, दनुष्ठाला n (दनुष्ठा g, दनुष्ठी m, दनिष्ठा h).—सिंहिका सुनिः r, सिंहिकाविनी m<sup>1</sup>kr<sup>2</sup>n, सिंहिकाविनी f, सिंहिकाचि b, सिंहिकाविधी n(g).—क्रोधावशा r, गोधा वृशा fm<sup>1</sup>n, गोधा वृशा b, गोधा वृशा k.—वरीष्टा bkrn(gh), वरीष्टा n.—सुरमिर् bn, तुरमिर् f, तुरमिर् k, चतुरमिर्

m<sup>1</sup>.—विनता m<sup>1</sup>bn, वितता fk.—This śloka and 145<sup>a,b</sup> are wanting in A, but they are found in B and m<sup>1</sup>.

<sup>a</sup> The names of the thirteen daughters of Dakṣa enumerated in 144 and 145<sup>a</sup> are the same as those given in Mahābhārata i. 25a, with the exception of Varīṣṭhā and Surabhi, instead of which Pradhā and Kapilā appear in the epic, where the corresponding passage reads as follows :

aditir dūtr̄ danuḥ kālā danāyuh sthikā tathā,  
krodhā pradhā ca viśvā ca vinatā kapilā munih,  
kadrūs ca.

Thus the first line (excepting the last word) is identical in both, while the second and third begin with the same word. The question whether these three lines originally belonged to the text of the BD., or were interpolated from the Mahābhārata, is of critical importance. Without them the *varga* would have only three and a half ślokas. Op. Muir, Original Sanskrit Texts, i. 122 and i. 116 f.

B 145. and Kadrū by name : (these) daughters he (Dakṣa) gave to Kaśyapa.

From them the Gods and Asuras, the Gandharvas, the Serpents, the Rākṣasas,

कद्रूसेवति bm<sup>1</sup>n, कद्रूसेवति kr.—‘मुरासेव hm<sup>1</sup>r, ‘मुराः सिद्धाः bn, ‘मुरा सिद्धा fk.—145<sup>a</sup>=vii. 68<sup>b</sup>.

146. Birds, Piśācas, and other classes (of beings) were produced. Now among these (daughters) the one goddess Aditi produced twelve sons.

देवी hm<sup>1</sup>r, जाम fkn, जीम b.—जादग्नि<sup>a</sup> Bn, जादग्नि<sup>a</sup> A.

B 147. (These were) Bhaga, Aryaman, and Amśa, Mitra and Varuna, Dhātṛ and Vidhātṛ, and Vivasvat of great brilliance,

‘र्थमांश्च r, ‘र्थमांस्च fk, ‘र्थमांशुच m<sup>1</sup>bn.—This śloka is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १० in bfk, not in m<sup>1</sup> (nor in hd, as the śloka is wanting in these MSS.).

### 30. Story of Mitra-Varuna and Urvaśi.

B 148. Tvaṣṭṛ, Pūṣan, and also Indra; the twelfth is called Viṣṇu. (Thus) that pair was born of her—Mitra and Varuna.

तत्त्वस्त्रे hm<sup>1</sup>r, तत्त्वाति br<sup>6</sup>, तत्त्वेत्व n, तत्त्वोत्व fk.—मित्रस वरुणस ह rn, मित्रस वरुणः सह hdm<sup>1</sup>, मित्रेत्व वरुणः सह f, मित्रेत्व वरुण सह k, मित्रेत्व वरुणे सह b, मित्रस वरुणस च r<sup>1</sup>r<sup>6</sup>, वरुणः सह r<sup>2</sup>r<sup>3</sup>.

149. <sup>a</sup> Of these two Ādityas, when they saw the nymph Urvaśi at a sacrificial session, the semen was effused <sup>b</sup>. It fell into a jar containing water that stood overnight.

सच्चै ns, सच्चै ABm<sup>1</sup>.—तत्कुम्भे hr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>ns, तः कुम्भे m<sup>1</sup>k, त कुम्भे f, तत्कुम्भे b, कुम्भे तु r.—च्यपतह् hm<sup>1</sup>rs, च्यपतह् fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>n, च्यपतह् b.

<sup>a</sup> The following passage (149-155<sup>ab</sup>) is quoted by Sāyapa on RV. vii. 33. 11 (translated by Sieg, Sagenstoffe, p. 105 f.). <sup>b</sup> Op. Nirukta v. 13: *tasyā darsanān mitrā-varuṇayo retas caskanda*; also Sarvānukramapī i. 166: *mitrāvaruṇayor dīkṣitayor urvaśīm apsarasām dīkṣitā vāsatīvare kumbhe reto 'patat*. Cp. above, v. 99.

150. Now at that same moment two vigorous ascetics, the seers Agastya <sup>a</sup> and Vasistha, there came into being.

<sup>a</sup> On the story of the birth of Agastya see Sieg, Sagenstoffe, pp. 105-108.

B 151. Now the semen having fallen in various ways—in a jar, in water, on the ground—the sage Vasistha, best of seers, was produced on the ground <sup>a</sup>;

पतितं शुक्रे m<sup>1</sup>rfkn, पतितं रेतः bs.—क्षतश्चेत्च m<sup>1</sup>bkr, क्षतश्चै च s.—संभूतं च्यपि m<sup>1</sup>rs, संभूतश्चिं n, स भूतश्चिं bk, स भूतश्चिं f.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> As this does not agree with 149 and 155, we probably have a later addition in these three lines (151, 152<sup>ab</sup>).

B 152. while Agastya was produced in the jar, (and) Matsya <sup>a</sup>, of great brilliance, in the water.

Then Agastya, of great glory, arose being the length of a peg (*samyā*).

महादुतिः brs, महादुषिः n, महः fk, मवचाहाण् m<sup>1</sup>.—महायम्भाः A, महातपाः Bns.—152<sup>ab</sup> is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by 30 in hm<sup>1</sup>fk, not in bd.

<sup>a</sup> Cp. Sieg, Sagenstoffe, p. 106, note <sup>2</sup>.

### 31. Birth of Agastya and Vasistha.

153. Because he was meted with a measure, he is here called Mānya <sup>a</sup>; or else (because) the seer was born from a jar <sup>b</sup>. For measurement is made with a jar also :

हि मीयते hm<sup>1</sup>rfks, महीयते b, (कुम्भे नावी)ह मीयते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—153<sup>cd</sup> is omitted in n.

<sup>a</sup> In RV. vii. 33. 13 Māna appears to be a name of Agastya; cp. Sieg, Sagenstoffe, p. 106, note <sup>b</sup>, and p. 108, top. <sup>b</sup> That is, Agastya was called Mānya either because he was *sāmyāmātra* or because he was produced from a jar which is used as a measure of capacity.

154. by 'jar' (*kumbha*) the designation of a measure of capacity (*parimāṇa*) is indicated.

Then, as the waters were being taken up (*grhyamāṇa*), Vasiṣṭha was (found) standing on a lotus (*puṣkara*)<sup>a</sup>.

०धानं तु hm<sup>1</sup>rbfskn, ०धानं च s.— सच्चते br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>ns, सच्चते fk, सच्चयम् hdr, (परिमाणं सु)सच्चयम् m<sup>1</sup>.

<sup>a</sup> This is analogous to the lotus of Brahmā.

155. There on every side the All-gods supported the lotus<sup>a</sup>. Arising out of that water he (Vasiṣṭha) then performed great austerity.

सर्वच पुष्करं तच Am<sup>1</sup>, सर्वतः पुष्करं तच r, सर्वतः पुष्करं तच bfskn, सर्वतः पुष्करे तं हि s.

<sup>a</sup> Cp. RV. vii. 33. 11: *viśve devāḥ puṣkare tvādadanta*; explained by Yāska, Nirukta v. 14, with the words: *svar̄e devāḥ puṣkare tvāgdkārayanta*; cp. Roth, Erläuterungen, p. 64.

156. His name arose, with reference to his virtue (*gunataḥ*), from the root *vas* expressive of pre-eminence: for he once upon a time, by means of austerity, saw Indra who was invisible to (other) seers.

श्रीवकर्मणः hm<sup>1</sup>r, श्रीवकर्मणः b, श्रीवकर्मणा fr<sup>5</sup>r<sup>7</sup>, श्रीदाकर्मणि k.— हीम् hm<sup>1</sup>r, शीम् br<sup>5</sup>r<sup>7</sup>, चम् fk.

157. The Lord of Bay Steeds (Indra) then proclaimed to him (that he should receive) shares in Soma.

B For this appears from the Brāhmaṇa (passage) 'The seers (saw not) Indra' (*r̄ṣayo vā indram*)<sup>a</sup>.

सोमभागानच Am<sup>1</sup>, सोमभागांसतस् B.—त्रायाणात्तत्त्वं m<sup>1</sup>r, त्रायाणा तद्वि bfk.—<sup>157<sup>ed</sup></sup> is found in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ३१ in m<sup>1</sup>b, by ३० in fk, not at all in hd (as the last line is wanting in these MSS.).

<sup>a</sup> TS. iii. 5. 2<sup>1</sup>: *r̄ṣayo vā indram pratyakṣam nāpaśyan*; *tañ vasiṣṭhaḥ pratyakṣam apaśyat . . . tasmai etānti stomabhāgān abravit*.

32. *Vasiṣṭha and his descendants. Deities of RV. vii. 1-32.*

158. *Vasiṣṭha and the Vasiṣṭhas thus (became) Brāhmans in the office of Brahman priest<sup>a</sup>, most worthy of fees in all rites at sacrifices.*

वसिष्ठव वसिष्ठाच्च B, वसिष्ठाच्च वसिष्ठाच्च Am<sup>1</sup>.—ब्रह्मवर्मणि hm<sup>1</sup>bfk, वै ततोऽमवृत् r.—यस्तु hm<sup>1</sup>r, यातेतु fkr.—द्विष्णीयतमाक्षाच्चा Am<sup>1</sup>, द्विष्णीयाक्षतो भवत् fkr, द्वाष्णीयाक्षतोऽमवृत् b, द्वीष्णीयाक्षतोऽमवृत् r.

<sup>a</sup> Op. RV. vii. 33. 11: *ut agsi mātrāvaraṇo vasiṣṭha yrvasyā brāhmaṇ manaso 'dhi jātaḥ*; TS. iii. 5. 2<sup>1</sup>: *tasnād vasiṣṭha brāhmaṇ kāryaḥ*.

159. Therefore one should honour with fees all such descendants of *Vasiṣṭha* who may at any time even to-day be present at a sacrificial assembly, so (says) a sacred text of the Bhāllavins.

येऽत्यापि Am<sup>1</sup>, अत्यापि B.—सदस्त्राः सुसु A, सदस्त्रास्त्रिह B.—कर्हिष्ठित् Ab, कर्मणि fkr.—अर्हयेह्न bdr, अर्हये m<sup>1</sup>, पूर्वयेह्न B.—मात्रवेदी श्रुतिस्त्रियम् Am<sup>1</sup>, पूर्ववेदी मात्रवी श्रुतिः B.

160. Now the seer, the son of Mitra-Varuṇa (*Vasiṣṭha*), with the following sixteen<sup>a</sup> hymns (beginning) 'Agni' (*agnim* : vii. 1. 1) praised Agni; 'Enjoy our' (*juṣasva nah* : vii. 2) here are Āpri stanzas.

तुष्टावापिम् hdm<sup>1</sup>, तुष्टाव चापिम् r, तुष्टाव चापिम् bfk.—तपिम् hdm<sup>1</sup>, नो तु ज्ञ in bfkr (तपिम्).—आप्यत्तच्च hdm<sup>1</sup>r, आप्यत्तच्च fkr, आप्यत्तच्च b.

<sup>a</sup> That is, vii. 1-17, deducting vii. 2 as an Āpri hymn; on this method of stating the figures, cp. above, iv. 16; v. 12, 105 &c.

161. Then 'Forth to Agni' (*prāgnaye* : vii. 5), 'Forth of the sovereign lord' (*pra samrājaḥ* : vii. 6), the second 'Forth to Agni' (*prāgnaye* : vii. 13) which consists of three stanzas—these are addressed to *Vaiśvānara*. Then those which follow, (beginning) 'In thee, indeed' (*tve ha* : vii. 18), are addressed to *Indra*,

162. being fifteen hymns (vii. 18-32): praise of the *Maruts* is incidental (in them). In the (stanza) 'No one Sudās's' (*nakih sudāsah* : vii. 32. 10) the gift of *Paijavana* (*Sudās*)

The end of the *varga* is here marked by ३२ in m<sup>1</sup>bfk, not in hd.

## 33. Deities of RV. vii. 33-38.

163. is proclaimed by Vasiṣṭha, as well as in the four<sup>a</sup> (stanzas) 'Two from the grandson' (*dve naptuh* : vii. 18. 22-25). 'White-robed' (*śvityañcaḥ* : vii. 33) they pronounce to be a dialogue or a hymn addressed to Indra.

चतुर्भिर्यु A. चतुर्भूर्गिमः B.—संवादसूतम् b, संवादः सूतम् hdm<sup>1</sup>r, संवादे सूतमिक्ते fkr<sup>2</sup>, संवादमिक्तसूतं r<sup>5</sup>r<sup>7</sup>.—शित्यंवसु hd, शित्यंवसु r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, शित्यंतसु b, शित्यं तसु r, शति सु f, शतिसु k.

<sup>a</sup> The masc. *caturbhīḥ*, as in several other passages, being used for the fem. *caturbhīḥ* (see index of words under *catur*).

164. Here is proclaimed a dialogue of Vasiṣṭha and Agastya with their sons and also with Indra, and (their) greatness, birth, and action (are celebrated).

165. The following four (hymns) 'Forth' (*pra* : vii. 34-37) are addressed to the All-gods. There, however, the stanza 'Born in the waters' (*abjām* : vii. 34. 16) praises the Dragon (*ahi*), and there 'May us not' (*mā nah* : vii. 34. 17) (praises) the Dragon of the Deep (*ahi budhnya*)<sup>a</sup>.

तथ तु Bhdm<sup>1</sup>, याणि r.—अहिं तथ hm<sup>1</sup>r, अहिं देवं bfk.—मा नोऽहिर् hdm<sup>1</sup>r, मा नोऽहिं b, मा नोऽहि fk.—तुभ्यम् hdb, तुभ्य m<sup>1</sup>r, मध्यम् fk.

<sup>a</sup> The reading adopted in the text is supported by the Sarvānukramanī: 'abjām' *acer, ardharca uttaro 'kribudhnyāya.*

B 166. The Dragon (*ahi*) strikes (*āhanti*) the clouds, or he goes<sup>a</sup> in the midst among them. The Dragon is of the deep (*budhnya*), for he is born in the deep (*budhna*), the air<sup>b</sup>.

अहिराहन्ति m<sup>1</sup>br, अहिः सद्यसि fk.—मेघान्ति r, मेघान्ति b, मेघान्ति m<sup>1</sup>, मेघान्ति fk.—एति वा bkr, एवति वा f, एतीता m<sup>1</sup>.—तेषु मध्यमः r, तेषु मध्यमः m<sup>1</sup>, तेषमधीयः b, तेषमधीयः fk.—तुभ्ये हि bf, - हि k, तुभ्ये ति r, तुभ्ये हि m<sup>1</sup>.—This śloka is not found in A, but only in B and m<sup>1</sup>.

<sup>a</sup> *Ahi* in Nirukta ii. 17 is derived from *ayana*, 'going,' or *āhanti*: *ahir ayanād: etiñtarikṣe . . . nirhrasitopasarga āhantiṣti.* <sup>b</sup> Cp. Nirukta x. 44: *yo'hiḥ sa budhnyo: budhnām antarikṣap, tannivāsāt.*

167. 'On high that' (*ud u syah* : vii. 38) is a hymn of Savitṛ. Here the couplet 'Blessed for us' (*śam naḥ* : vii. 38. 7, 8) has Steeds as its divinities, and the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6<sup>ad</sup>) is addressed to Bhaga, so a sacred text (states).

सूर्यं hm<sup>1</sup>r, सूर्ये bfr<sup>3</sup>r<sup>5</sup>.—देवतः hdm<sup>1</sup>, देवतः B, देवताः r.—र्धर्षक मानो hm<sup>1</sup>r<sup>3</sup>B, र्धर्षक पाहो r.—इति श्रुतिः m<sup>1</sup>fr<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, इति श्रुतः hdm<sup>3</sup>, इति श्रुतिः bk.—167<sup>d</sup> in r reads प्रथमायामृचि श्रुतः by confusion with the second pāda of the next line.—The end of the *varga* is here marked by ११ in m<sup>1</sup>bf, not in hdk.

#### 34. Deities of RV. vii. 38-43.

168. And the third verse in the fifth (stanza) here (vii. 38. 5<sup>a</sup>) has the Dragon for its divinity.

B As the hemistich 'On Bhaga the mighty' (*bhagam ugrah* : vii. 38. 6<sup>ad</sup>), so also is 'Now Bhaga' (*nūnam bhagah* : vii. 38. 1<sup>ad</sup>)<sup>b</sup>:

तुतीयोऽच्च hm<sup>1</sup>r, तुतीयोऽस्त्वं bfr.—पश्चम्यामहिदेवतः Am<sup>1</sup>, प्रथमायामृचि श्रुतिः bfr, प्रथमायामृचि श्रुतः r.—168<sup>ad</sup> is wanting in A and m<sup>1</sup>.—गूरुं मनो m<sup>1</sup>r, चनं मनो b, चनं मनो न मनो f, न मनो न मनो k.

<sup>a</sup> There is no reference to this pāda in the Sarvānukramanī. <sup>b</sup> That is, the latter hemistich as well as the former is addressed to Bhaga as a form of Savitṛ (cp. next sloka).

B 169. according to (the stanza) 'May that Savitṛ produce treasures'<sup>a</sup> (RV. v. 82. 3), he (Savitṛ) may (*vā*) be (regarded as) Bhaga<sup>b</sup>.

'Upright' (*urdhvah* : vii. 39. 1) is (the first of) five (hymns) addressed to the All-gods (vii. 39-43). Bhaga is the divinity of the five stanzas

स वा brk, सर्वं || f.—पश्चोर्ध्वः Am<sup>1</sup>r<sup>2</sup>, पश्चोर्ध्वं r, पश्चोर्ध्वं b, पंचार्ध्वं f, पंचार्ध्वं k.—पश्चार्ध्वं मनदेवतः Am<sup>1</sup>r<sup>2</sup>, पश्चार्ध्वं मनदेवताः r, पश्चार्ध्वं मनदेवताः b, पंचार्ध्वं मनदेवता fk.—169<sup>ab</sup> is wanting in A and m<sup>1</sup>.

<sup>a</sup> The whole pāda in RV. v. 82. 3 is: *sa hi ratnāni dāsuse suvāti savitā bhagah*.

<sup>b</sup> It is perhaps owing to this remark that the Sarvānukramanī states the deity of RV. vii. 38. 6<sup>ad</sup> to be Savitṛ or Bhaga: *bhagam iti bhāgo vārdharcaḥ*.

170. (beginning) 'Winning at morn' (*prātarjitatam* : vii. 41. 2-6). The last (stanza) is addressed to Dawn (vii. 41. 7), or else a prayer<sup>a</sup> for the seers (*draṣṭṛ*)<sup>b</sup> is here (expressed). Some, however, pronounce Bhaga only to be (the deity) in the (stanza) 'At morn' (*prātah* : vii. 41. 1)<sup>c</sup>.

उषस्त्वा hm<sup>1</sup>, ऊर्ध्वस्त्वांता b, उद्दास्त्वांता f, उद्दास्त्वांता k (अन्योषस्त्वा Sarvānu-kramāṇi), उषसोऽप्त्वा r.—द्रुष्ट्यो चाश्चिरेव च b, तदृष्ट्यो चाश्चिरेव वा f, तदृष्ट्यो चाश्चिरेव च k, द्रुष्ट्या चाश्चिरेव वा r<sup>6</sup>r<sup>7</sup>, द्रुष्ट्या चाश्चिरेव वा m<sup>1</sup>, द्रुष्ट्या चाश्चिरेव वा hd, द्रुष्ट्या चाश्चिरेव वा r.—प्रातरिलक्ष्यां मगमेव hm<sup>1</sup>r, प्रातरिलक्ष्यां मागमेव br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, प्रातरिलक्ष्यां मागमेव fk.

<sup>a</sup> *Āśir* for *āśir* on account of the metre. <sup>b</sup> *Op. na uṣāsah . . . uchantu*, 'may the Dawns shine on us,' in RV. vii. 41. 7. <sup>c</sup> Whereas according to 169 this stanza would be addressed to the All-gods; cp. Sarvānu-kramāṇi: *ādyā kīngoktadevatā*.

171. Now the seers at the beginning and end (of hymns) proclaim (deities) in an occasional manner<sup>a</sup> (*prasangataḥ*): (thus) in this hymn there are some deities (here) and others (there) in that place (*tatra*)<sup>b</sup>.

आदावते तु hd, आदावते च m<sup>1</sup>, आदावते चु r<sup>5</sup>r<sup>7</sup>, आदावते चु fk, आदावते चु b, आदावते ते तु r.—द्युषयः hd, द्युषय b, द्युषय f, द्युषय k, (च) द्युषयः m<sup>1</sup>, (ते तु) द्युषयः r.—सूक्ते ऽस्मिन् Bhm<sup>1</sup>r<sup>3</sup>, सूक्ते चु r.—स्वता Bhm<sup>1</sup>r<sup>3</sup>, मात्वा r.—अव्याकृष्ट fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>r<sup>3</sup>, अव्याकृष्ट च, मात्वा च r, अव्याकृष्ट hd m<sup>1</sup>.

<sup>a</sup> *Op. above, iii. 52* (note also the *v. r.* there, *prātaryogāt*). <sup>b</sup> That is, at the beginning and end of the hymn: Agni, Indra, Mitra, Varuna, Aśvins, Pūṣan, Brahmaṇaspati, Soma, Rudra, as well as Bhaga, occur in the first stanza, and Uṣas, besides the deities of the refrain *yūyām pāta*, in the last stanza of this hymn, which as a whole is addressed to Bhaga.

172. Other deities are proclaimed because they belong to the same world or because they are associated<sup>a</sup>, or else again because they share praise (*samstavāt*), because of the sphere of (their accompanying) troop (*gāṇa*)<sup>b</sup>, or because of a (common) attribute (*bhaktitah*)<sup>c</sup>.

सावोक्तात् hd m<sup>1</sup>r, कात्तात् B.—गणस्त्वानाद् hd m<sup>1</sup>r, गेणस्त्वानाद् b, गणस्त्वान् f, गुणस्त्वान् k.—मत्तितो hm<sup>1</sup>r, मत्तितो b, मत्तितो fk.—व्यासु hm<sup>1</sup>r, व्यास b fk.—The end of the *varga* is here marked by ३४ in m<sup>1</sup>fk, by २४ in b, not at all in hd.

<sup>a</sup> 172<sup>a</sup>=i. 19<sup>a</sup>, 98<sup>a</sup>; vii. 144<sup>c</sup>. <sup>b</sup> Thus Indra is associated with the troop of the Maruts. <sup>c</sup> *Op. i. 73, 76, 77.*

## 35. Deities of RV. vii. 44-49.

173. Next (come) one (hymn) addressed to Dadhikrā (vii. 44), one to Savitṛ (vii. 45), one to Rudra (vii. 46) in succession. But the deities proclaimed as belonging to the first (stanza) of (the hymn) addressed to Dadhikrā (vii. 44. 1)

दाधिकं hdbr, दधिकं fk.—रौद्रम् hdr, सिद्रम् bf, सिद्रम् k.—दाधिके hd, दाधिके b, दधिके m<sup>1</sup>fk, दधिकां r.—प्रष्टमायासु Am<sup>1</sup>, प्रष्टमायां तु B.

174. may be recognized <sup>a</sup>. 'O Waters' (*āpah* : vii. 47) should be (regarded as) addressed to the Waters. The first triplet (of the next hymn) is addressed to the Rbhus (vii. 48. 1-3). The last (stanza: vii. 48. 4) is pronounced to be addressed either to the All-gods or to the Rbhus.

०देवी वा hdm<sup>1</sup>rbfk, ०देवी तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—१७४<sup>d</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, by their names occurring in the stanza; cp. Sarvānukramanī: *ādyā lingoktadevatā*.

175. For it is thus that this entire (hymn) addressed to the Rbhus is chanted on the tenth day in the litany to the All-gods <sup>a</sup>. 'Whose chief the sea' (*samudrajyेष्ठाह* : vii. 49) is (in) praise of the Waters.

शस्त्रे hm<sup>1</sup>, शास्त्रे r<sup>3</sup>, सत्रे f, मत्रे k, शस्त्र br.—समस्तं hm<sup>1</sup>, समस्तं च bskr.—समुद्रज्जीवा जपां hr, समुद्रज्जीवेत्पां r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, समुद्रादित्पां bf, समुद्रादित्पां k.—१७५<sup>abc</sup> omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The end of the *varga* is here marked by ३४ in m<sup>1</sup>bfk, not in hd.—The last pāda is not repeated here in either b or f.

<sup>a</sup> See ĀSS. viii. 12. 24, quoted by Sāyāṇa on RV. vii. 48. 4: *daśame 'hnī vaiśvadevatasṭra ārbhavanividdhānām*; *sūtryate hi: ṣbhuṣṭaṣa ity ārbhavam iti*; cp. below, vi. 108.

## 1. Deities of RV. vii. 50-66.

1. Now with the hymn 'Guard me' (*ā mām* : vii. 50) the deities are praised in successive stanzas:

B Mitra-Varuna (1), and Agni (2), the (All)-gods (3), as well as the Rivers (4).

नवस् m<sup>1</sup> r, नवस् fb, नवस् k.—१<sup>ed</sup> is not found in A, but only in B and m<sup>1</sup>. It must be original as the detailed statement of the Sarvāukramāṇi is founded on it: *ā mām* : *maitrāvaraṇy*, *āgneyi*, *vaiśvadevi*, *nadīstutih*.

2. Two triplets (vii. 51, 52) have the Ādityas for their deities. The triplet which (begins) 'Forth' (*pra* : vii. 53. 1-3) is to the Two Worlds (*rodasi*). There are (then) four (stanzas : vii. 54. 1-3, 55. 1) addressed to Vāstospati; the seven (following : vii. 55. 2-8) are traditionally held to be lullaby stanzas <sup>a</sup>.

०देवतो bskdr, ०देवतो m<sup>1</sup>, ०देवतो h.—वास्तोष्यताम् bd, वास्तोष्यताम् b, वास्तोष्यताम् r, वास्तोष्यताम् fk.—चतस्र्यु A m<sup>1</sup>, चतस्र्यु fkr, चतस्र्यु: b.—प्रस्तापन्न चूषः चूताः B (प्रस्तापन्नो मृषः b, प्रस्तापतो मृषः f, प्रस्तापतो मृषः k, प्रस्तापिन्न चूषः r), लहू प्रस्तापिन्नी चूताः A (०पिनी चूताः r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, ०पिनी चूताः hd), सप्त प्रस्तापिन्नी चूताः m<sup>1</sup>.

<sup>a</sup> Op. Sarvāukramāṇi on vii. 55: *aṣṭau* : *vāstospatyādyā* . . . *sesāḥ prasvāpinya upaniṣat*. The reading of B is too vague, 'there are stanzas traditionally held to be lullabies,' while the reading of A would include the first stanza, 'eight are traditionally held to be a lullaby.' The reading of m<sup>1</sup> alone gives the correct sense clearly: 'seven are traditionally held to be a lullaby.' सप्त perhaps dropped out owing to the following syllables प्रस्त, चूषी being then supplied in A and चूषः in B.—In Rgvidhāna ii. 26. 5 this hymn is described as *prasvāpanam*.

3. After this there are four hymns addressed to the Maruts (beginning) 'Who, pray?' (*ka im* : vii. 56-59); the last stanza of these (vii. 59. 12) praises Tryambaka <sup>a</sup>, the divine father.

परं Am<sup>1</sup>, ततः B.

<sup>a</sup> There is no mention of Tryambaka in the Sarvāukramāṇi, which describes this stanza as *raudrī mṛtyuvimocanī*.

4. With the seven hymns beginning 'When' (*yat* : vii. 60-66) Mitra-Varuna are praised; but with the following eight (beginning) 'To meet your' (*prati vām* : vii. 67-74) the divine Aśvins.

चुती तु br, चुती मु fk, चुती तौ hm<sup>1</sup>.—परेरु Am<sup>1</sup>, चुती B.

5. (In) 'When to-day' (*yad adya* : vii. 60) one (1), (in) 'Aloft the sun' (*ut sūryah* : vii. 62) three (1-3), (in) 'Aloft he goes' (*ud v eti* : vii. 63) four and a half (1-5<sup>a b</sup>) are addressed to Sūrya, while (in) 'That eye' (*tac cakṣuh* : vii. 66. 16)<sup>a</sup> the eye (of the sun) is sung as the deity.

यदयैकोत्सूर्यस्तिक्ष्म hm<sup>1</sup>bfk (यददै० fk), यदयोत्सूर्य इति तिक्ष्म r.—सौर्यस् hdm<sup>1</sup>, सौर्य r, तद्वत्तु bfr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>, तद्वत् k.—इति तु hdr, इति (no तु) bfkr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>m<sup>1</sup>.—The end of the *varga* is here marked by १ in m<sup>1</sup>bfk, not in hd.

\* There is no statement about this stanza in the *Sarvānukramaṇi*. Cp. below (9).

## 2. Deities of RV. vii. 66-85.

B 6. Śaunaka has stated that the two stanzas 'Thus of you to-day' (*tad vo adya* : vii. 66. 12, 13) belong to the Ādityas, while all the other stanzas, 'When to-day' (*yad adya* : vii. 66. 4-11) and the rest, are proclaimed (by him)<sup>a</sup> to be addressed to Sūrya.

अव्याः सर्वा चक्षुः सौर्या॒ ब्र, अपत्वा॒ सर्वा॒ चक्षुः॒ सार्य॒ fk, अपत्वा॒ चक्षुः॒ सर्वास्ता॒ m<sup>1</sup> (the plural of सौरी would be more consistent with ५ and ९ than that of सौर्य).—This and the following three ślokas (6-9) are found in B and m<sup>1</sup> only.

\* Cp. below (8), where it is stated that these stanzas 'are traditionally held to be addressed to the Ādityas.'

B 7. 'These chastisers' (*ime cetārah* : vii. 60. 5) and the rest . . . these nine are traditionally held to belong to Aryaman, Mitra, and Varuna.

इमे॒ चेतार॒ fkm<sup>1</sup>r, इमे॒ चेतारम्॒ b.—Of the second pāda consisting probably of *pratikas* only, I have been able to make nothing. The readings of the MSS. are as follows: सति॒ मिष्ठो॒ f, स॒ ते॒ मिष्ठो॒ k, स॒ तेन्ति॒ मिष्ठो॒ b, स॒ ते॒ मिष्ठो॒ r, चक्षु॒ मिष्ठो॒ m<sup>1</sup>.—मिष्ठु॒ तत्॒ m<sup>1</sup>bfk, मितः॒ चुतः॒ r.

B 8. The ten stanzas beginning 'When to-day the sun's' (*yad adya sūrah* : vii. 66. 4-13) are traditionally held to be addressed to the Ādityas; or else Savitṛ, Aditi, Mitra, Varuna, Aryaman, Bhaga

वादितिर्॒ m<sup>1</sup>bfkr<sup>2</sup>r<sup>5</sup>, चादितिर्॒ r (=r<sup>7</sup>).

B 9. are praised. The three stanzas which then follow, 'Aloft that' (*ud u tyat* : vii. 66. 14-16), are addressed to Sūrya. The teacher Śaunaka has stated the stanza 'That eye' (*tac cakṣuh* : vii. 66. 16) to be a prayer<sup>a</sup>.

<sup>a</sup> That these two ślokas (8, 9) belonged to the original text is supported by the fact that the wording of the Sarvāukramaṇi is clearly based on them: BD. *yad adya sūra ityādyā daśādityāḥ*, Sarvāukramaṇi *caturthyādyā daśādityāḥ*; and both have *tisraḥ samryāḥ*.

10. Now Dawn (is praised) with the seven (hymns) 'Forth the Dawn' (*vy uṣāḥ* : vii. 75-81); but the four hymns following these, 'O Indra and Varuṇa' (*indrāvaruṇā* : vii. 82-85), are (in) praise of Indra-Varuṇa.

एवः: m<sup>1</sup>rbfk, एविः hd.—०द्वावद्येति Am<sup>1</sup>, ०द्वावद्यती० b, ०द्वावद्यानि० r; the whole line is चत्तारीद्वौवस्त्रो सुतिः in f, चत्तारिद्वौ सुतिः in k.—The end of the *varga* is here marked by ० in bfk, not in hdm<sup>1</sup>.

### 3. Vasiṣṭha and the dog of Varuṇa: RV. vii. 86-89.

B 11. In the hemistich 'Aloft the light' (*ud u jyotih* : vii. 76. 1<sup>ab</sup>) the Middle (Agni) is praised.

During <sup>a</sup> the night Vasiṣṭha in a dream <sup>b</sup> approached the house of Varuṇa <sup>c</sup>.

11<sup>ab</sup> is not found in A or m<sup>1</sup>, but only in B.—स्वप्न आचरत् hm<sup>1</sup>r, स्वप्नमाचरत् fkn(cgh), स्वप्नमाचरन् bn(am)s, स्वप्नवचरत् n(b), चौर्यमाचरत् r<sup>b</sup>.

<sup>a</sup> 11<sup>cd</sup>-15<sup>ab</sup> are quoted in the Nitimafijarī on RV. vii. 55. 2; and 11<sup>cd</sup>-13 in Sāyapa on RV. vii. 55. 3. <sup>b</sup> See Vedicche Studien, ii, p. 56 (cp. 55). <sup>c</sup> Cp. RV. vii. 86. 6: *svapnaś caned anytasya prayatō*; and vii. 88. 5: *brhantaḥ mānaḥ, varuṇa, . . . sahaśra-dvāraḥ jagamā gṛhāḥ te*.

12, 13. He then entered. A dog there ran at him, barking.

B Pacifying the hound which was making a din and running (up) with intent to bite, he lulled him to sleep <sup>a</sup> (*vyasusvapat*) with the two (stanzas) 'When, O bright one' (*yad arjuna* : vii. 55. 2, 3).

He sent him <sup>b</sup> as well as the other attendants of Varuṇa to sleep <sup>c</sup>.

तं तच्च bskrns, तं तच्च hd, तं तच्च m<sup>1</sup>.—०भ्यधावत् Am<sup>1</sup>, ०भ्यवर्तत् Bns.—12<sup>cd</sup> and 13<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—दद्वम् m<sup>1</sup>n(h)s, दद्वम् fk, दद्वम् b, दद्वम् rn.—13. द्वाभ्वां m<sup>1</sup>bfks, चिभिः rn.—ब्रसुष्वपत् m<sup>1</sup>bfr, ब्रसुष्वपत् k, ब्रसुष्वपत् n, ब्रसुष्वपत् s.—स तं Am<sup>1</sup>, एवं Bns.—प्रस्तापयामास bfrn, प्रस्तापयामास k, प्रस्तापयामास hd m<sup>1</sup>s.

<sup>a</sup> The anomalous form *vyaśuśvapat* is evidently based on the refrain of RV. vii. 55. 2-4, *ni śu svapa*. I was therefore tempted to make the emendation *nyaśuśvapat*.

<sup>b</sup> The reading of B *evam* connects 13<sup>ed</sup> with 13<sup>ab</sup>, that of A *sa tam*, 13<sup>ed</sup> with 12<sup>ab</sup>.

<sup>c</sup> Cp. *Vedische Studien*, ii, p. 56, note <sup>2</sup>.

14, 15. Then king Varuṇa bound <sup>a</sup> him with his fetters. Bound (thus) he (Vasiṣṭha) praised his father (Varuṇa) with the next (*itah*)<sup>b</sup> following four (hymns) 'The wise' (*dhirā*: vii. 86-89). Then his father released him.

A As soon as the (stanza) 'Thee in the fixed' (*dhruvāsu tvā*: vii. 88. 7) had been uttered, the fetters dropped (*pramocire*)<sup>c</sup> from him.

स्मैः पाशैः प्रत्यवधत Am<sup>1</sup> (प्रति<sup>०</sup> m<sup>1</sup>), स्वाम्याशान्त्रत्यसुधत Bn.—स बद्ध hm<sup>1</sup>rfkn, स बुद्ध r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स बुधा b.—०मिरित hdr, ०मिरत bfk.

15. तपः पिता hm<sup>1</sup>bf, बधः पिता k, तपास्यथा n.—15<sup>ed</sup> is the reading of Am<sup>1</sup>; instead of it, but after 14<sup>ab</sup>, Bm<sup>1</sup> read:

बधः स<sup>1</sup> वाद्यैः पाशीभुवासु सेति<sup>२</sup> दृश्यते ।

१ fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बधि सा k, तपः स b. २ r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, बुद्धासुसेति b, बुधासुसेति fk.

Both forms of the line are omitted in n.—The end of the *varga* is here marked by ३ in m<sup>1</sup>, after 15<sup>ab</sup> (*pitā*) in bfk (as the B form of 15<sup>ed</sup> comes before 15<sup>ab</sup>), not at all in h.d.

<sup>a</sup> Here the root *bandh* is conjugated as an Ātmanepada of the fourth class; cp. v. 134 and vi. 23 (*duhyati* in A). <sup>b</sup> That is, after the group 82-85 mentioned in 10.

<sup>c</sup> The anomalous form *pramocire* must be meant for the 3. plur. perfect passive (by false analogy from forms like *pecire*). The whole line has been adapted from RV. vii. 88. 7: *dhruvāsu tvā* ज्ञे *kṛti* क्रियां *vy asmat* पाशम् *varuṇo* मुमोक्त. The reading of B would mean: 'In the stanza *dhruvāsu tvā* he appears bound with the fetters of Varuṇa.'

#### 4. Deities of RV. vii. 90-96.

16. The next three hymns, 'Forth with longing for the heroes' (*pra virayā*: vii. 90-92), are addressed to Vāyu. Now in this praise those (stanzas) are addressed to Indra-Vāyu in which there is praise in the dual (*dvivat*)<sup>a</sup>.

तास्त्वै० Am<sup>1</sup>, तास्त्वै० B.—०वायव्वा: खुतो m<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, ०वायव्वा: खुतो hd, ०वायव्वा: खुतो r, ०वायव्वा भवो bfk.—वासु hm<sup>1</sup>r, वासु r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>, वासु fk, वासु b.

<sup>a</sup> See *Sarvānukramaṇi* on RV. vii. 90: *aindryas ca yā dvivat uktāḥ*; cp. also *Śadguruśiṣya*.

B 17. 'Forth with longing for the heroes' (*pra virayā* : vii. 90. 1) is spoken of in the Aitareya (Brāhmaṇa)<sup>a</sup> as a stanza addressed to Vāyu belonging to the Praūga litany (*prāūgt*) : the predominance of Vāyu is (thereby) expressed in contravention (*vyatyayam kṛtvā*) of one of its verses (*pada*)<sup>b</sup>.

वायुवा m<sup>1</sup>bfk, वायुवा: r.—प्राउगी० m<sup>1</sup>r, प्राउगी० b, प्राउगी० fkr<sup>2</sup>.

<sup>a</sup> That is, AB. v. 20. 9. <sup>b</sup> That is, the first pāda of vii. 90. 1 contains the dual form vām, so that judged by this the whole stanza would be addressed to Indra as well as Vāyu.

B 18. 'These with true' (*te satyena* : vii. 90. 5-7) being a triplet, 'As long as strength' (*yāvat tarah* : vii. 91. 4-7), again, being a quatrain, 'Eager' (*uśantā* : vii. 91. 2), being one, and the stanza 'Forth the presser' (*pra sotā* : vii. 92. 2)—these are traditionally held to be the nine (stanzas) belonging to the two (Indra-Vāyu)<sup>a</sup>.

प्र सोता चर्ग् br, प्र सोता चर् f, प्र सोता च m<sup>1</sup>k.—The words एता च चूता: occur above, vi. 7<sup>d</sup>.—17, 18 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The details given in this śloka are not mentioned in the Sarvānukramanī.

19. The two (hymns) 'The pure' (*śucim* : vii. 93, 94) are addressed to Indra-Agni; the two following, 'Forth' (*pra* : vii. 95, 96), are addressed to Sarasvati. Sarasvat (is praised) with the stanza 'He' (*sah* : vii. 95. 3) and with the three 'Longing for wives' (*janiyantah* : vii. 96. 4-6).

तुष्टि सरसान्स इति B (तुष्टि० bfkr<sup>2</sup>, द्वेषा० r<sup>5</sup>r<sup>7</sup>), सुत्तुष्टि० सरसान्सु० Am<sup>1</sup>. I have preferred the reading of B (with the emendation चूचा for तुष्टि०) because it is supported by the Sarvānukramanī on RV. vii. 95, 96: तुतोया सरसते .. परादिस्तो गाथत्रः सरसते.—च तिष्ठन्ति०: hdm<sup>3</sup>, चतुर्षन्ति०: m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चतुर्ष्वै०: r, चतुर्भै० b, चतुर्भै० fkr.—The end of the *varga* is here marked by ४ in bfkr, not in hdm<sup>1</sup>.

##### 5. Story of Nāhuṣa and Sarasvati: RV. vii. 95, 96.

20. King Nāhuṣa<sup>a</sup> in former days wishing to consecrate himself for a thousand years, travelled over this (earth) with a single chariot, saying to all streams:

वर्षसहस्राय  $h m^1 r^3 B$ , वर्षसहस्रायि r.—०र्थेनेमां  $h d r$ , ०र्थेनेमान् b, ०र्थेन मा fk.—सुवर्ण r, सुवर्ण् hd, सुवर्ण fk, शुवर्ण b.

\* The story of Nāhuṣa and Sarasvatī is briefly referred to by Śāyaṇa on RV. vii. 95. 2.

21. 'I am about to offer sacrifice ; bring me shares (for it), either in pairs or singly.' The rivers replied to the king : ' How can we, who have but very little power,

वहत  $b r^5$ , हत fk, पहत  $r^1 r^4 r^6$ , वहथ  $h d m^1 r^3$ .—मागाये  $h d m^1 r^3$ , मां सर्वा  $r^1 r^4 r^6$ , मा सर्वा fk, मा: सर्वा:  $r^6$ , मा: सर्वा b.—वाष्वेकशः  $A m^1 r^2$ , वच्वेकशः b, वच्वेकशः fk (०स k), वाष्वेकशः r.—गदः स्वल्पः  $h m^1 b f k$ , गद्यसास्थः r.

22. bring you all the shares for a sacrificial session lasting a thousand years ? Resort to the Sarasvatī : she will bring them for you, Nāhuṣa.'

मागासर्वाये  $h d m^1$ , मोगासर्वाये r, सर्वामोगाये b fk.—सर्वे all MSS. and r.—वर्षसहस्राये  $h d m^1 r b$ , वर्षसहस्राये  $r^3 r^6$ , वर्षे सहस्रे fk.—ते B, ता A.—गाङ्गा  $m^1 r$ , गाङ्गायः  $h d f$ , गाङ्गातः k, ग्याङ्गायः b.

23. Saying 'So be it,' he quickly went to the river Sarasvatī ; and she received him and yielded (*duduhe*) (him) milk (and) ghee.

चगामायु  $A m^1$ , चगामाथ B.—आपर्णी A, पावर्णी B (b, ०र्णां  $f k m^1$ ).—सरसतीम् all but  $m^1$ , which has समुद्रगाम्.—२३<sup>cd</sup> is the reading of B ; प्रतिजयाह सा दिनं पदः सर्पित्य दुद्धति is that of  $A m^1$ . I have preferred the former as it more closely follows the words of RV. vii. 95. 2 : शृतं पदो दुद्धहे गाङ्गायाथ.

24. This exceedingly marvellous act of the Sarasvatī towards the king, the son of Varuṇa (Vasiṣṭha) proclaimed with the second (stanza) of the first (of the two hymns, viz. vii. 95. 2).

No MS. marks the end of the *varga* ; but that it ends here is indicated by the fact that the figure ४ is in b placed after २६<sup>ab</sup>, which in that MS. by mistake ends similarly, viz. प्रथमस्तु तृतीयथा (see critical note on २६).

#### 6. Deities of RV. vii. 97-104.

25. 'In the sacrifice' (*yajñe* : vii. 97) is addressed to Brhaspati ; (then comes) a (hymn) addressed to Indra (vii. 98) ; but the two following (99, 100) after that are addressed to Viṣṇu, and the

three (stanzas) 'Wide' (*urum* : vii. 99. 4-6) should be (regarded as) addressed to Indra as well. The two next (hymns) 'Three' (*tisrah* : 101, 102) are addressed to Parjanya.

यज्ञे वार्हसत्वमेत्त्रं  $hm^1r^3$ , यग वहसमेत्त्रं च *f*, यग वहसमेत्त्रं च *k*, वार्हसत्वमेत्त्रं च *b* (no यज्ञे), दे वार्हसत्वे ऐत्रे च *r*, ऐत्रे यज्ञे दिवः सूर्ये  $r^1r^4r^6$ .—तु परे ततः  $Am^1$ , च ततः परे *B*.—उत्तमेन्द्राय  $hm^1$  (उत्तमिन्द्राय *S*), उत्तमेन्द्राय *r*, उत्तमेन्द्राय *bk*, उत्तमेन्द्राय *f*.—तिसः खुः *br*, तिसः ख *f*, तिसः ख *hdm^1k*.

A 26. Now the first (stanza) here <sup>a</sup> (vii. 97. 1) praises Indra, the second and the rest (2, 4-8) (praise) Bṛhaspati.

B In 'At the sacrifice' (*yajñe* : vii. 97) the first (stanza) praised Indra alone, but the last both Indra and Bṛhaspati.

<sup>a</sup> 26<sup>ab</sup> is the reading of  $Am^1$ ; instead of this line *B* has :

आशीर्वदं प्रथमा तथ प्रथमस्तुतीयथा ।

<sup>b</sup> *r*, आशीर्वदं  $m^1f$ , आशीर्वदं *k*, आशीर्वदं *b*.

The first pāda here is probably a corruption of 26<sup>a</sup> (the last five syllables being practically identical), while the second seems to be due to a confusion with 24<sup>d</sup>.

26<sup>cd</sup> is not found in *A*, but in *B* and  $m^1$  only. 26<sup>b</sup> is redundant, as stanzas 2, 4-8 would already be addressed to Bṛhaspati by 25<sup>a</sup>; while 26<sup>c</sup> repeats the statement of 26<sup>a</sup>; on the other hand 26<sup>d</sup> is necessary to the sense (cp. Sarvānukramanī). The original reading of 26 thus seems certainly to have consisted of the single line : स्तीतीक्ष्णं प्रथमा तथ अस्ता लिङ्गावृत्ताती । cp. Sarvānukramanī on vii. 97 : यज्ञे .. ऐत्रादि वार्हसत्वमेत्त्री च.

27. The third and the ninth (vii. 97. 3, 9) praise Indra and Brahmanaspati. (The hymn)<sup>a</sup> 'For a year' (*saṃvatsaram* : vii. 103) (praises) the frogs; but that which follows (vii. 104) is addressed to Indra-Soma.

स्तीतीक्ष्णां  $Am^1$ , सहेक्ष्णां *B*.—मस्तुकान् *bfkSs*, मस्तुकान्  $m^1$ , मस्तुका  $r^2r^5r^7$ , मास्तुकम् *A*. I have preferred the former reading as being supported by the Sarvānukramanī : मस्तुकांसुदाय.

<sup>a</sup> 27<sup>ab</sup> and 28 are quoted by Sāyana in his introduction to RV. vii. 104.

28. The seer, when his hundred sons had been slain by the followers of Sudās, full of pain and overwhelmed with grief for his sons, saw (this hymn) for the destruction of demons <sup>a</sup>.

राष्ट्रोऽम्  $m^1r^1r^4r^6br^5nS$ , s (v.r.), रष्ट्रोऽम् hrfska.— $28^{ad}$ , occurring here in B and hdr<sup>3</sup> (but omitted here in  $m^1r^1r^4r^6$ ), is repeated at  $34^{ab}$ , with वसिष्ठो (A) in place of सौदार्षिः (B).—तस्मिन् hd, कुषः Bs.—The end of the *varga* is here marked by  $\ddagger$  in  $m^1bf$ , not in hd k.

\*  $28^{ab}$  is quoted in the *Nitimafjari* on RV. vii. 104. 16.

#### 7. Detailed account of RV. vii. 104.

29. The stanza 'Who the simple' (*ye pākaśamsam*: vii. 104. 9) is addressed to Soma; the next (10) after that is addressed to Agni; the eleventh is addressed to the All-gods (11); the couplet which follows it (12, 13) is addressed to Soma.

आपीयी  $m^1dr$ , सापीयी h, अपीया b, अपीया fk.

30. The stanza 'As if I' (*yadi vāham*: vii. 104. 14) is addressed to Agni, while 'Who me' (*yo mā*: 16) is traditionally held to be addressed to Indra; 'She who strides forth' (*pra yā jigāti*: 17) is addressed to the pressing stones, while 'Spread out' (*vi tiṣṭhadhvam*: 18) is addressed to the Maruts.

ऐक्ष्यो यो भेति तु शुतो  $hm^1r$ , यो भेतीक्ष्य शुतो दद्योः bk, यो भेतीद्रिक्षती दद्योः f, यो भेतीक्ष्यः शुतोऽर्जया  $r^6r^7$ .—याव्यी  $hdm^1r$ , वराप्री b, वराप्री f, वरीत्री k.

31. Five (stanzas, beginning) 'Hurl forth' (*pra vartaya*: vii. 104. 19-22, 24) are addressed to Indra, while the last stanza is addressed to Indra-Soma. In the stanza 'May not the demon us' (*mā no rakṣas*: 23) the seer invokes a blessing<sup>a</sup>

सोमी लृगुः  $hm^1$ , सोमीलृगुः r, सोमी लृगुः f, सोमी न्वगुः b, सोमी दृगुः k.—साश्चिष्म bkr, साश्चिष्म  $hdm^1$ .—लृचि hdr, लृचि bsk, दृचि  $r^1r^4r^6$ .

\* I have preferred the reading *āśīṣam* to *āśīṣah* because it is supported by the *Sarvānukramanī* on RV. vii. 104: *pra vartayeti paścāndryo mā no rakṣa ity rṣer āśīṣa* *āśīh*.

32. and protection in heaven and earth on his own behalf. 'The owl-fiend' (*ulukayātum*: vii. 104. 22) (prays) 'Slay these night-walkers of various forms'<sup>a</sup>.

दिवि दीप  $hdm^1$ , दिवदीप br, दिवदीप fk.—पृष्ठिवां च  $hdm^1$ , पृष्ठिवां br, पृष्ठिवोवां fk.—पाषाणम्  $m^1bkr$ , पाषाणम् hd.—उषुप्तयातुं rs (and RV. vii. 104. 22),

उत्तुक्यात् all the MSS. (०यात् r<sup>7</sup>) except r<sup>5</sup>.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> according to R. p. 163, note <sup>9</sup>, but this statement contradicts his preceding note <sup>8</sup>.

<sup>a</sup> 32<sup>ed</sup> is quoted by Śāyaṇa on RV. vii. 104. 22, who adds a line which is not found in any of the MSS. of the BD.

33. Now in the fifteenth and in the eighth (stanza) of the hymn the son of Varuṇa (Vasiṣṭha), while as it were lamenting, his soul being overwhelmed with pain and grief, utters a curse.

सूतस्त्रा अष्टम्यां hd, (०स्त्र?) अष्टम्यां r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, सूतस्त्राष्टम्यां m<sup>1</sup>fk, सूतस्त्राष्टम्यां b, सूतस्त्राष्टम्यां r.

34. Vasiṣṭha was at that time pained, as his hundred sons had been slain by Sudāsa<sup>a</sup> who, in consequence of a curse, had been transformed into a demon (*rakṣas*); such is the sacred tradition.

तस्मिन् hdr, जातिन् m<sup>1</sup>, कुषः B.—वसिष्ठो hdm<sup>1</sup>r, सौदासिर् b, सौदासिर् f, सौदासे k.—दुःखितसदा hrbfk, दुःखितः सदा m<sup>1</sup>.—34<sup>ab</sup> = 28<sup>ed</sup> (cp. v. r. there).—॒ चुतिः Am<sup>1</sup>, नः चुतम् B.—The end of the *varga* is here marked by ० in bfk, not in dm<sup>1</sup>.

<sup>a</sup> For Sudāsa, as above, iv. 106, 112.

### Mandala viii.

#### 8. Story of Kaṇva and Pragātha.

35. <sup>a</sup> Kaṇva and Pragātha were two sons of Ghora. When they had been dismissed by their preceptor they dwelt together in the forest.

०ज्ञातापूष्टुः hdr, ०ज्ञा चीष्टुः b, ०ज्ञाता उष्टुः fk. It would have been more consistent to print ०ज्ञाता उष्टुः (cp. iv. 96<sup>o</sup> and note <sup>9</sup>).

<sup>a</sup> The following four ślokas (35-38) are quoted by the Nītimāṇjari on RV. viii. 1. Śadguruśiṣya (p. 136 f.) gives a metrical form of the story which is differently worded.

36. Now while these two dwelt there the younger (brother) of Kaṇva (i.e. Pragātha), having placed his head while asleep (*svapat*)<sup>a</sup> on the lap of Kaṇva's wife, did not awake.

कर्खपत्व्यः rn, कर्खः पत्व्यः fk, कर्खपत्व्या b, कर्खपत्व्यां hdm<sup>1</sup>.—स्पत् hdm<sup>1</sup>r<sup>3</sup>fr<sup>3</sup>n, स्पत् k, (गिरो) स्पत् n, अमात् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, स्पन् br.—कर्खस्त्रोसंगे hm<sup>1</sup>, कर्ख-स्त्रासंगे d, कर्खश्चने b, कर्खस्त्रूत्संगे f, कर्खस्त्रुत्संगे k, कर्खस्त्रुत्संगे n, कर्खस्त्रूत्संगे r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, कर्खस्त्रूत्सङ्गाच् r.—जान्वनुधत् hdm<sup>1</sup> (गता d), जान्वनुधत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>n, जान्वनुधत् b, ज लंनुधत् f, ज लंनुधत् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, ज लंनुधत् k.

\* The MS. evidence for *t*, that is for the neuter participle agreeing with *śiras*, is overwhelming, though *swapan* would be more natural.

37. Now Kaṇva, enraged by suspicion of a sin (and) wishing to curse him, awakened him with his foot, as though about to consume him with his fiery energy.

श्वसुकामसु hrbfk, हनुकामसु n.—पापानिश्चक्षया hm<sup>1</sup>rb, पापातिश्चक्षया f, प्राप्यतिश्चक्षया k, पतितश्चक्षया n.—बोधयामास्त् hdtn, बोधयामास्त् b, योजयामास्त् fk.—दिधुच्छिष्ठ m<sup>1</sup>rn, दिधुच्छिष्ठ hd, विधुच्छिष्ठ f, विधुच्छुष्ट k, दिधुच्छिष्ठ b.

38. Pragātha, becoming aware of his intention<sup>a</sup>, stood with folded hands and chose the couple for his mother and father.

तं मावं hrb, तं मा d, मावं तं fk.—प्राप्तात्तः hdrk, प्राप्तमः b.—प्रांजलि खितः bk, प्राप्तलि खितः f, प्राप्तलिः खितः hdr.

\* Op. above, iv. 50, 59.

39. The seer, being (thus) the son of either Ghora or Kaṇva<sup>a</sup>, saw, in company with many other members of his family, the eighth Maṇḍala.

घौरो hm<sup>1</sup>r, घोरो bfk, घोरो r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>.—कार्त्तो hdf, कार्त्तो b, कारात्तो k, कर्त्तो m<sup>1</sup>r.—बडमिः सह hdm<sup>1</sup>b, बडमिः सह fk, बडमिः पितुः r.—सहित चूषिर् hdm<sup>1</sup>r (प्तः r), सहितः सहि b, सदिच्छिर्षिः f, सदितिरिषिः k.—The end of the *varga* is here marked by **८** in bfk, not in hd.

\* Cp. Sarvānukramaṇī on RV. viii. 1 : *sa ghaurāḥ san bhrātūḥ kaṣasya putratām agāt*; Āśānukramaṇī viii. 3 : *pragātho ghorājō munīḥ, sa hi ghorasya kaṣasya bhrātā san putratām gataḥ*.

#### 9. Deities of RV. viii. 1-21.

40. There are four hymns addressed to Indra (beginning) 'Not at all' (*mā cit* : viii. 1-4) : in the stanza 'Downward his mighty' (*anv asya sthūram* : viii. 1. 34), Śāśvatī, daughter of Aṅgiras, living (*vasanti*)<sup>a</sup> as his wife (*nārī*)<sup>b</sup>, praised her husband<sup>c</sup>.

वसन्ती hdm<sup>1</sup>r, वसन्ती kr<sup>2</sup>, वसन्ती bfr<sup>5</sup>.

\* That is, living with him as his wife, though he had been turned into a woman.

<sup>b</sup> On Śāśvatī and *nārī*, see above, ii. 83 and note. <sup>c</sup> Op. Sarvānukramaṇī : *petī cāsyāṅgirāśī śāśvatī puṇstvam upalabhyā enay prītā gnyayā tuṣīśāvā*.

41. The seer turned that Āsaṅga, who had been a woman, into a man (again)<sup>a</sup>. With the four<sup>b</sup> stanzas 'Praise' (*stuhi*: viii. 1. 30-33) his own gift (to the seer) is proclaimed (by Āsaṅga).

तमासं चुतवान् hdm<sup>1</sup>, तमासङ्गः चुतवान् r, तं मासं चतवान् br<sup>5</sup>r<sup>7</sup>, तं मासं चतवान् f, तं मासं चतवान् k.—स्वर्ण A, तस्मि B.—सुहीत्युग्मस्तुमिः परित्तिम् all MSS. (सुहि सुहीति चतवानि: S).

\* Op. Sarvānukramaṇī on RV. viii. 1: *āsaṅgo yaḥ stribhūtvā pumān abhūt sa medhyātthaye dānam dattvā stuhi stuhiḥi catusphīr ātmānaṁ tuṣṭāva*. The story of Āsaṅga is related by Sāyaṇa on RV. viii. 1. 1 and 34. Āsaṅga, son of king Playoga, was, he relates, owing to a curse of the gods, turned into a woman, but afterwards was, by the favour of Medhyātīthi, restored to manhood by the power of penance. He consequently bestowed much wealth on the seer (30-33) and was praised by his wife Saśvatī, daughter of Aṅgiras (34). See also Śaḍguruśiṣya, p. 137; Sieg, Sagenstoffe, pp. 40, 41. <sup>b</sup> Though *caturbhīṣ* is, as we have seen, frequently used alone as an alternative for *catusphīṣ* (cp. next śloka), it seems hardly possible that *rgbhīṣ caturbhīṣ* could have been the original reading. I was therefore much tempted to emend the MSS. reading to *catusphīṣ prakīrtitam*. With reference to this passage (RV. viii. 1. 30-33) the Sarvānukramaṇī has *catusphīṣ*, the Nītimāṣījari *rgbhīṣ catusphīṣ* (Sieg, p. 41), and the Āraṇyānukramaṇī *rcāṇ catusphīṣ*. In the Rāmāyaṇa, however, *caturbhīṣ* occurs in juxtaposition and agreement with a feminine noun (see St. Petersburg Dictionary, under *catur*).

42. But with the two stanzas 'Bestow' (*śikṣa*: viii. 2. 41, 42) that of Vibhindhū, king of Kāśī (*kāśya*)<sup>a</sup>, is proclaimed, while with the four<sup>b</sup> (stanzas) 'Which' (*yam*: viii. 3. 21-24) the (gift) of the liberal Pākasthāman is praised.

काशस्त्र h br, काशस्त्र d, काशस्त्र f k.—पाकस्त्राकस्त्र h m<sup>1</sup> r, \*काशस्त्र br<sup>2</sup> r<sup>5</sup>, \*काशस्त्र f k.—मोक्षस्त्र h m<sup>1</sup> r, मोक्षस्त्र b, मोक्षस्त्र f, मोक्षस्त्र k.

\* Op. Sarvānukramaṇī on RV. viii. 2: *antyābhīṣ medhātīthīr vibhindor dānam tuṣṭāva*. <sup>b</sup> See note<sup>b</sup> on 41.

43. The two pragātha couplets (beginning) 'Forth' (*pra*: viii. 4. 15-18) Śākaṭāyana thinks are addressed to Pūṣan<sup>a</sup>; Gālava, however, (thinks) the former (15, 16) is addressed to Indra only, the latter (17, 18) to Pūṣan.

द्वी h m<sup>1</sup> r s, तु B.—उत्तरम् h m<sup>1</sup> r, उत्तराम् b, उत्तमम् fkr<sup>5</sup>.

\* 43<sup>ab</sup> is quoted by Śaḍguruśiṣya on RV. viii. 4.

44. In the last triplet of the last of the Indra hymns here (viii. 4. 19-21), the gift of king Kuruṅga is praised (with the words) 'Abundant wealth' (*sthūraṁ rādhah*: 19).

ऐक्षायामिह  $hm^1r$ , ०षां त्विह  $k$ , ०षां त्विह  $f$ , ०षां त्विह  $b$ .—The end of the *varga* is here marked by  $Q$  in  $m^1bfk$ , not in  $hd$ .

#### 10. Deities of RV. viii. 5-18.

45. In the hymn addressed to the Aśvins, 'From afar' (*dūrāt*: viii. 5), the thirty-seventh stanza, (that is) the hemistich 'As' (*yathā*: 37<sup>ab</sup>), and the final couplet (38, 39) are traditionally held to be (in) praise of the gifts of Kaśu<sup>a</sup>.

सप्ततुंशतमी  $b$ , ०चिश्चतमी  $f$ , ०चिंश्चतमी  $k$ , ०तुंशतमा  $hd$ , चिंश्चतमे  $r$ , ०चिंश्चतमा  $m^1$ .—इतर्थर्ची  $hm^1B$  (०र्ची  $f$ ), तत्त्वार्थर्ची  $r$ .—दानस्युति:  $b(S)$ , तावस्यु  $f$ , (कर्ता)निस्यु  $k$ , दानस्युपः  $hm^1r$ .—सूता  $b$ , omitted in  $fk$ , सूतः  $hm^1r$ .

\* Cp. Sarvānukramapī on RV. viii. 5: *antyāḥ pañcārdharcāś caidyasya kaśor dānastutih*.

46. 'Great' (*mahān*: viii. 6) is addressed to Indra: in (the stanza) containing (the word) 'ancient'<sup>a</sup> (*pratna*: viii. 6. 30), Śakapūni, as well as Mudgala, son of Bhṛmyaśva, thinks Agni Vaiśvānara is praised.

पिं वैश्वानरं सुतम्  $br$ , पिर्वैश्वानरः सुतः  $Am^1$ .—46<sup>abc</sup> is omitted in  $fk$ .—महानिक्रं प्रत्यवत्वाम्  $Am^1$ , महानिक्रं प्रत्यवत्वाम्  $b$ , महानिक्रदैपत्वम्  $r$ .—मार्वद्विषय  $r$ , मार्वद्विषय  $hm^1br$ , मार्वद्विषय  $f$ , मार्वद्विषय  $k$ .

\* The eleventh as well as the thirtieth stanza contains the word, but the latter only can be meant.

47. But in the triplet 'A hundred' (*śatam*: viii. 6. 46-48) the gift of Tirindira<sup>a</sup> is recorded. 'Forth' (*pra*: viii. 7), the following (hymn), is addressed to the Maruts; and the three 'Hither to us' (*ā nah*: viii. 8-10) are addressed to the Aśvins.

तेरिदिरं  $hdm^1r$ , तेरिदिरं  $bfk$ .—प्रेति चा  $r$ , प्रेता  $hdm^1bfk$ .—०चिनानि च  $hm^1r$ , ०चिनान्वतः  $B$ .

\* Op. Sarvānukramapī: *taco 'nyas tirindirasya pārśavasya dānastutih*.

48. 'Thou' (*tvam*: viii. 11) is addressed to Agni. 'Which, O Indra' (*ya indra*: viii. 12. 1) are six (12-17) addressed to Indra; but in a hemistich of the last (stanza) but one of the last (viii. 17. 14<sup>ab</sup>) the god Vāstospati is praised.

49. 'This' (*idam* : viii. 18) has the Ādityas as its deities : with three <sup>a</sup> (of its stanzas), the sixth, the fourth, and the seventh, Aditi is praised ; the eighth stanza, 'And' (*uta*), is addressed to the Aświns.

०दितिः सुता  $h^m^1r$ , ०दितिसाधा B.—षष्ठा चतुर्था सप्तम्या  $r^1r^4r^6$ , षष्ठां चतुर्था सप्तम्याम्  $hd$ , षष्ठा चतुर्थोसप्तम्योर्  $m^1$ , षष्ठां चतुर्थोसप्तम्योर् B.—The end of the *varga* is here marked by १० in  $m^1bfk$ , not in  $hd$ .

<sup>a</sup> The Sarvānukramaṇī does not specify these three stanzas.

11. RV. viii. 19 : praise of Trasadasyu's gifts.

50. (In) 'Blessing' (*sām* : viii. 18. 9) the three (gods) Fire (*agni*), Sun (*sūrya*), Wind (*anila*)<sup>a</sup> are (respectively) praised in successive verses (*pac-chah*). The pragātha couplet 'Whom' (*yam* : viii. 19. 34, 35) is (in) praise of Varuna, Aryaman, and Mitra

पश्चस्त्वः A, पश्चोक्ताम् r, पश्चाक्तोम् f, पश्चाक्तोम् k, पश्चाक्तोम् b.—०मिचाक्तां Am<sup>1</sup> ०मिचाक्तु  $r^2r^5$ , ०मिचाक्तां bfk.—प्रवाचो Am<sup>1</sup>, प्रवाचे B.—इति सुतिः r, इति सुताः B, इति यदा  $hdm^1$ , इति तदा  $r^3$ .

<sup>a</sup> Cp. Sarvānukramaṇī on RV. viii. 18 : *parā* (9) *agnisūryāñilānām*.

51. <sup>a</sup> in the (hymn) addressed to Agni. 'He has given' (*adāt* : viii. 19. 36, 37) are (two stanzas in) praise of the royal seer Trasadasyu.

B He gave fifty maidens <sup>b</sup> and three herds of seventy (*saptatih*) cows,

सुती  $hdr$ , सुति bfk.—सप्ततीः br, सप्ततीः fk, सप्ततिः  $m^1$ , सप्तथः n.—५१<sup>ad</sup>-५७<sup>ab</sup> are not found in A, but in B and  $m^1$  only.

<sup>a</sup> The following six and a half ślokas (५१-५७<sup>ab</sup>) are quoted in the Nītimāṭjari on RV. viii. 19. 37. <sup>b</sup> Op. RV. viii. 19. 36 : *adāt . . pañcāśatān̄ trasadasyur vadkūnām*.

B 52. horses, and camels, and he also (gave) various garments, jewels, a brown bull, the lord that led those (herds) <sup>a</sup>.

अश्वोद्राशां  $m^1fkrn$ , अश्वोराह्राशा b.—तथैवासी  $m^1$ , तथैवासी b, तथैवासी fkn, उर्ध्वाशां r.—वृष्टम् fkr, वर्षम् b, विविष्टं  $m^1$ .—शावं  $m^1n(m)$ , शावं n, शावं n(h), शावं bfr, शावं k.—श्वेशरं  $m^1frn(a)$ , श्वेशरं  $kr^2$ , श्वेशरं b, श्वेशरं n.—पतिम् r, प्रति  $m^1fkr^2n$ , पर्वि b.

\* See RV. viii. 19. 37: *tiṣṭhām saptaśām śyāvah prapetā . . . diyānām patiḥ*; cp. the enumeration of gifts in RV. viii. 46. 22, 23.

B 53. Having wedded, the seer as he went on his way proclaimed (all) this to Indra, and with the hymn 'We' (*vayam*: viii. 21) (praised) Śakra. Pleased thereby the Lord of Śaci

\*शंस च m<sup>1</sup>bfkn, \*शंस ह r.—शंस च all MSS. r and n (cp. v. 137).—श्चीपतिः m<sup>1</sup>bfkr, पुरद्वरः n (cp. v. 137<sup>d</sup>).

B 54. (said), 'O seer, choose a boon.' Humbly the seer replied to him: 'I (will) enjoy, O Lord, simultaneously the fifty maidens<sup>a</sup> of the race of Kakutstha<sup>b</sup>,

तमृषिर् br, तमृषिम् fm<sup>1</sup>, तमृषीम् k.—काकुत्स्त्रा rn, काकुत्स्त्रा b, काकुत्स्त्रः k, काकुः सुत्स्त्रः f.—कन्त्रा: पश्चाश्वद् frn, कन्त्रा: पश्चाश्वद् b, पश्च कन्त्राश्वद् k.—रमये bfkrn(h), रमयेत् m<sup>1</sup>, रमय n.—54<sup>ed</sup>, 55 omitted in r<sup>7</sup>.—The end of the *varga* is here marked by ११ in bfk.

<sup>a</sup> This most probably refers to the *pañcāśatam vadhūnām* mentioned above (51). Note the nom. *pañcāśat* used for the acc. <sup>b</sup> This word is printed by Mitra as a vocative, but it is impossible that this patronymic should be applied to Indra. The word is, however, probably used in the text owing to the close association of Kakutstha with Indra (see St. Petersburg Dictionary, under *kakutstha*).

## 12. The boons chosen by the seer. Story of Sobhari and Citra.

B 55. (and choose) the assumption of many forms at will, youth, and everlasting enjoyment, the conch treasure<sup>a</sup>, the lotus treasure<sup>b</sup> always remaining in my house.

योवनं m<sup>1</sup>bfkr, युगपत् r<sup>5</sup>.—महृहेष्वः m<sup>1</sup>r, महृहेष्वः n, महृहेष्वः fk, मृष्वः b.

\* Prosperity departs with its disappearance: cp. Pañcatantra, ii. 10; Indische Sprüche, 3950. <sup>b</sup> That is, 100,000,000 pieces of money.

B 56. May the famous (*asau*) Viśvakarman fashion (for me) palaces of gold by thy favour, and a flower garden with celestial trees for (each of) those (spouses) separately;

प्रासादान् m<sup>1</sup>frn, प्रसादान् bk.—\*कर्मासौ m<sup>1</sup>bfkr, \*कर्मा तु n.—कुर्वीत m<sup>1</sup>bn, कर्वीत fk, करोतु r.—\*वाटीं च m<sup>1</sup>kn, \*वाटां च f, \*वाटी च b, \*वाटीष r.—सुरद्वमः r, सुरद्वमः b, सुरद्वमः fk, सुरद्वमाः m<sup>1</sup>.

B 57. and let there be no co-wife rivalry among these (fifty spouses).' And he (Indra) said, 'All this shall be (fulfilled).'

'Come hither' (*ā ganta* : viii. 20) is a hymn addressed to the Maruts; the next one, 'We' (*vayam* : viii. 21), is addressed to Indra.

०सर्वासां  $m^1$  bn, ०सर्वासां f, ०सासर्वासं k, ०सर्वायां r.—०द्रसुत्तरम् Am<sup>1</sup>, ०द्रमतः परम् B.

58, 59. When<sup>a</sup> Sobhari, son of Kanva, was sacrificing with members of his family in Kuruksetra, rats devoured (his) corn and various oblations. (So) he (Sobhari) praised Indra, Citra, (and) Sarasvati,

B with the stanza 'Or Indra' (*indro vā* : viii. 21. 17), proclaiming (Citra's) power of giving<sup>b</sup>.

सोभरेषीष Am<sup>1</sup>, सोभरेषीष B.—थवान् चचुर्  $m^1$  r, थवा चचुर् hd, थवां चचुर् bsk.—59. ०तुष्टाव इद्धं r, ०तुष्टविद्धं hdbfk.—चास्वदः Bn, चासुं च Am<sup>1</sup>.—59<sup>cd</sup> is not found in A, but in B and  $m^1$  only.—The end of the *varga* is here marked by १२ in bsk.

<sup>a</sup> 58<sup>cd</sup>-62<sup>c</sup> are quoted in the *Nītimālājī* on RV. viii. 21. 18. <sup>b</sup> 59<sup>cd</sup> seems necessary, as without it, there is no reference in A to stanza 17 being part of the *dānastuti* (cp. *Sarvānukramanī* : *antye dvṛce*).

### 13. Story of Sobhari and Citra (continued). RV. viii. 22-25.

B 60. And the king of the rats, rejoiced at heart, from self-satisfaction himself,

Citra, being praised like a god, gave, to the seer, of cows<sup>a</sup>

संसुतो  $hm^1$   $r^3$   $skr^2$   $r^5$   $r^7$ , स सुतो r.—चिच्च प्रसये तु गवां दद्वी  $hm^1$  r, चिच्चो यद्दद्वी तद्दृष्टेन ह  $r^5$   $r^7$  n, चिच्चो दद्वी गा चलृष्टेरिह b, चिच्चो दद्वी गाप चलृष्टेरिह fk (सुत्तु<sup>o</sup> k).

<sup>a</sup> The wording of the *Sarvānukramanī*, *antye dvṛce citrasya dānastutih*, would seem to favour the reading of B (*citro yad dadau tad dvṛce na ha*).

61. a thousand myriads. Praising (him) the seer accepted (the gift). And rejoicing in heart (Citra) addressed the seer, 'I do not deserve the praise of a seer,

सहस्रं दे hbr, सहस्रं तु n.—विजयाह m<sup>1</sup>, विजयाह hd, निर्जयाह brn.—चोवाच hdm<sup>1</sup>r, ग्रोवाच br<sup>5</sup>n.—चूषेः hdr, चूषे m<sup>1</sup>b, चूषि n, चि (चुति) fk.—This śloka is omitted in fk with the exception of the three syllables चि चुति (sic).

62. having been begotten in an animal womb. Do you (rather) praise the gods.' And (yet) with the last (stanza, viii. 21. 18) he (the seer) praised him again. And with the hymn 'Hither that' (o *tyam* : viii. 22) (he praised) the Aśvins <sup>a</sup>.

समुप्तन्तो Am<sup>1</sup>, समुद्गतो Bn.—देवता b, देवताः n, देवनाः f, देवानाः k, देवतां r, देवतो hd (doubtless due to the preceding 'पत्नी'), देवं जो r<sup>3</sup>, देवनो m<sup>1</sup>.—Instead of 62<sup>d</sup> and 63<sup>ab</sup> as given in the text (according to hdm<sup>1</sup>rbfk), r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> read:

(सुता) चिं चूतेः परेस्तिमिः ।  
चत्विनावपिभिर्द्वं चाभितुष्टाच देवताः ॥

hd, but not m<sup>1</sup>, add these three pādas after those in the text (which they have also), marking the lacuna of one pāda by six (h) and eight (d) short horizontal strokes at the top of the line. These pādas are probably based on a marginal gloss with reference to 62<sup>b</sup> (देवता चोतुमर्हसि).

<sup>a</sup> With 62<sup>d</sup> and 63<sup>a</sup> cp. Sarvānukramanī : o *tyam* āśvinam . . . ुिष्वा . . . āgneyam.

63. The (hymn) 'Laud thou' (*ुिष्वा* : viii. 23) is addressed to Agni, and the next one 'O friends' (*sakhāyah* : viii. 24) is addressed to Indra, but the last triplet, 'As to Varo-susāman' (*yathā varo susāmne* : viii. 24. 28-30), is addressed to Dawn <sup>a</sup>.

थवा वरो सुषाम्ण्य hdbfk (वरो fk), थवा वरः सुषाम्णे r.

<sup>a</sup> The Sarvānukramanī says nothing about this triplet being addressed to Uṣas, but states that it is a *dānastuti* of Varu Sausāmpa, of which nothing is said here.

64. Now it is these eight deities altogether who cleft Vala : Uṣas and Indra and Soma, Agni, Sūrya, Br̥haspati <sup>a</sup>,

चट्टो तु hm<sup>1</sup>r, चट्टो च b, चट्टा च fk.—सहिताल्लिता hm<sup>1</sup>bfk, सहिता एता r.—वस्त्रम् bk, वस्त्रम् fr, वस्त्रम् hdm<sup>1</sup>.—सोमसाम्पिः hdbfk, सोमसाम्पामिः r (cp. r in vi. 33).

<sup>a</sup> This remark is suggested by the mention of Vala in the last stanza of RV. viii. 24.

65. Āngiras and Saramā. Now at the beginning of the next hymn 'You two as such' (*tā vām* : viii. 25) there are nine (stanzas) addressed to Mitra-Varuṇa, but the next twelve <sup>a</sup>

The end of the *varga* is here marked by १३ in  $m^1bfk$ , not in *hd*.

\* According to the Sarvānukramaṇī only १०-१२ (not १०-२१) are addressed to the All-gods.

14. Deities of RV. viii. 26-31. viii. 29 is *prthak-karma-stuti*.

66. are addressed to the All-gods ; and the wealth which king Varu gave to the seer is proclaimed in the triplet 'A bay from Uksanyāyana' (*rjram ukṣanyāyane* : viii. 25. 22-24) <sup>a</sup>.

वहू  $hm^1r$ , चतु० *b*, चहू० *fk*.—यसादादू  $hm^1r$ , यहदादू *b*, यहदा (वये) *f*, यददा (वये) *k*.—After ६६<sup>ab</sup> *r* adds (apparently from  $r^1r^4r^6$ ) the line :

रक्षो वेत्यतयर्चा तु दानश्तिप्रकाशनम् ।

which is not found in *hd*  $m^1bfk$  nor in  $r^2r^3r^6$ , and which *R* already has (with slight variations) as ५९<sup>cd</sup>. The line in that place is found in *B* and *m<sup>1</sup>* only (see note <sup>b</sup> on vi. 59).—कीर्तिंतं तु तुचे (स्त्रियन्)  $hm^1r$ , कीर्तनं तच्चिते *fk*, कीर्तिन्नतदि चिते *b*.—स्त्रियन्  $hm^1bfk$ , तच्चिते *r*.—चक्रमुष्वायने *hdr*, चक्रमुष्वा—योयने *f*, चक्रमुष्वा—योयने *k*, चक्रमुष्वायोयने *b*.

\* The *pratīka* must be read with *vyūha*, *rjram ukṣapiāyane*, on account of the metre.—The Sarvānukramaṇī makes no mention of a *dānastuti* here.

B 67. (What) the Aśvins, being pleased, bestowed on Suśāman, is told here <sup>a</sup> : (viz.)

'Of you two' (*yuvoḥ* : viii. 26) is addressed to the Aśvins : 'Do thou yoke <sup>b</sup>' (*yukṣva* : viii. 26. 20-25) (and) the (stanzas) which (come) next are addressed to Vāyu.

तदिहोत्रं *br*, तादिहोत्रं *fk*, ताविहोत्रं  $m^1$ .—सुषामणि *f*, सुषामणि *b*, सुषामणि *r*.—६७<sup>ab</sup> is not found in *A*, but in *B* and *m<sup>1</sup>* only.—युवोर्युक्त *r*, युवोर्युष *fk*, युवोर्युषु  $bm^1$ , युवोर्ष षु० *hd* (the fuller *pratīka* of viii. 26. १).—वायवा उत्तराषु चाः  $hd m^1r$ , वायवा उत्तरो तुचो *bf*, वायवा उत्तरो तुचो *k*.

\* This must refer to the following hymn : Suśāman is mentioned in the second stanza.

<sup>b</sup> The *pratīka* *yukṣva* is necessary in *A*, as there would be no clue to the stanzas meant : cp. Sarvānukramaṇī *viṣṇyādyā vāyavāyāḥ*. The reading of *B*, *uitareu tycau* is, however, more definite.

68. Manu, as he was named, whom Savarnā <sup>a</sup> obtained as a son from Vivasvat <sup>b</sup>, uttered the five hymns (27-31) addressed to the

All-gods (and beginning) 'Agni at the laudation' (*agnir ukthe* : viii. 27).

सवर्णा bskrs, सरस्यू hdm<sup>1</sup>.—मण्डनाम all MSS., r (s, v.r.), मण्ड नाम s.—The text of 68<sup>ed</sup> follows the reading of hdm<sup>1</sup>rbfk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is: वैवदेवाणि सूक्ष्माणि चगादापिरिति स्थम.

<sup>a</sup> I have followed B in reading *savarsā*, as this is supported by Śadgurusisya, p. 139: *manur nāma vivasvataḥ savarṣāyāṁ sarasyūchāyāyāṁ jātaḥ*; the metronymic, too, of Manu is *sāvarṣi*. Cp. BD. vii. 1. <sup>b</sup> 68<sup>ab</sup> is quoted by Śadgurusisya on RV. viii. 27.

69. 'Brown is one' (*babhrur ekah*: viii. 29)—these are ten dvipadās with characteristic marks (*lingataḥ*); for in them the deities are praised, each separately, by their activities<sup>a</sup>.

स्त्रिता hm<sup>1</sup>r<sup>3</sup>B, स्त्रित्र. — द्वासु कर्मभिः hm<sup>1</sup>rbfk, द्वासां जप्तमिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Op. above, iii. 40-43.

70. Now where the deities are praised by their respective actions and qualities, there is what is called separate praise of action (*prthak-karma-stuti*). Such a (hymn) is addressed to the All-gods.

यष्ट तच्च hm<sup>1</sup>bfk, यष्ट यष्ट r.—70<sup>ed</sup> follows the reading of Am<sup>1</sup>; the reading of B is: पृष्ठकर्मसूतीव्युत्त तद्विषयेवदेवतम्.—The end of the *varga* is here marked by १४ in bfk, not in hd.

### 15. Detailed account of RV. viii. 29, 31. Deities of viii. 32-34.

71. Now of these (dvipadās) the first 'Brown' (*babhruh*: viii. 29. 1) is addressed to Soma, but the next stanza (2) is addressed to Agni; (then comes) one addressed to Tvaṣṭṛ (3), and Indra (4) and Rudra (5), Pūṣan (6), Viṣṇu (7), a stanza addressed to the Aśvins (8);

72. the ninth is addressed to Mitra-Varuna (9), the tenth stanza is (in) praise of the Atris<sup>a</sup>. And in connexion with the institutor of the sacrifice (in) 'Who' (*yah*: viii. 31) the sacrifice (*ijyā*)<sup>b</sup> is here praised.

मैत्रावद्युग्म bskr, मैत्रावद्युग्म स्वन् hdm<sup>1</sup>.—दशम्यस्तिसंस्कारः m<sup>1</sup>, दशम्यावस्त्र संस्कारः h, दशमी मिष्टसंस्कारः d, दशमी मिष्टसंस्कारः b, दशमी मिष्टसंस्कारा r, दशमी संस्कारः fk.—

०प्रसङ्गात् hm<sup>1</sup>r, ०प्रसङ्गात् b, ०प्रसंगा तु fk.—य इत्य चयी सुता hdm<sup>1</sup>, यचिरेवाच संसुता r, यजे वाच प्रकीर्तिता b, यज्ञे पाच प्रकीर्तिता fk.

<sup>a</sup> The deities in the text of RV. viii. 29. 10 are in the plural: according to Śāyaṇa's comment they are the Atris. The readings *mitra* and *atvī* are undoubtedly corruptions of *atṛī*, every letter of which occurs in one or other of the corruptions. <sup>b</sup> The conjecture 'ya' ijyāgra is supported by the Sarvānukramanī, which describes the hymn thus: *yo yajāti .. atra ijyāstavo yajamānapraśāmsā ca*. The reading *trayī stutā* may be a corruption of *prakīrtitā*.

B 73. In the couplet 'Who sacrifices' (*yo yajāti*: viii. 31. 1, 2) Śakra, the Lord of sacrificers, is lauded. In the couplet 'Glorious his' (*tasya dyumān*: 3, 4) the sacrificer (is praised), also in the four (stanzas) 'Swiftly' (*makṣu*: 15-18).

यज्ञाताम् br, यज्ञानाम् m<sup>1</sup>fk.—यज्ञा r, यज्ञात् b, यज्ञा m<sup>1</sup>, यज्ञा f, युज्ञा k.—मस्तिति r, मस्तिति b, मस्तिति fk, यस्तिति m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

B 74. The five stanzas 'The couple who' (*yā dampatti*: viii. 31. 5-9) are (in praise) of husband and wife<sup>a</sup> as sacrificers. 'Hither protection' (*āśarma*: 10) is a prayer. The two following 'May hither come' (*aitu*: 11, 12) are addressed to Pūṣan<sup>b</sup>; while (in) 'Since' (*yathā*: 13) Mitra, Aryaman,

यज्ञगोत्र br, यज्ञिग्र br, यज्ञाश्चीर m<sup>1</sup>.—या दंपती च्छवः m<sup>1</sup>, या दंपतीत्यूचः br, या दंपती चः f, या दंपती तुचः k.—चा शर्माश्चीरितु r, चा शर्माशीरपि तु b, चा शर्माश्चीरपां m<sup>1</sup>, चर्वशर्मासिरपी fk (श्वी k).—पीष्वी परे b, पीष्वी परि m<sup>1</sup>f, पीष्वी परि k.—मिष्वीर्यमा bfkm<sup>1</sup>, मिष्वार्यमा r.—यज्ञा bfkr, तज्ञा m<sup>1</sup>.—This śloka is not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> Cp. Sarvānukramanī, *yā ijyādī pañca dampatyōḥ*, which is probably based on the above, *dampatyōḥ pañca yā dampati reah*. <sup>b</sup> Pūṣan is mentioned in 11 (*aitu*), but not in 12.

B 75. and Varuna, the Ādityas, are praised; 'Agni' (*agnim*: 14) is to Agni.

The three following hymns after this, 'Forth the deeds' (*prakīrtāni*: viii. 32-34), are addressed to Indra.

सुतस्त्वच m<sup>1</sup>bfk, सुतस्त्वच r.—75<sup>ab</sup> is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by १४ in bdbfk.—A has only two and a half ślokas in this *varga*.

## 16. Indra and Vyamṣa's sister. Deities of RV. viii. 35-46.

76. In 'Downward' (*adhaḥ* : viii. 33. 19) a girl addressed Indra (who appeared) with the characteristics of a woman<sup>a</sup>; for the chastiser of Pāka (Indra) made love to that Dānava maiden<sup>b</sup>,

अध इत्य॒ र, अध इत्य॒ ब, अध्य इत्य॒ फ, अध इत्य॒ ह *hdm<sup>1</sup>*.—कन्दा तं ब॒ क्र, कन्दा तं फ, तस्मां तु *hdm<sup>1</sup>*.—स्त्रीसिंहेन्द्रमवृषीत् *hdm<sup>1</sup>br*, स्त्राविगतं । चतुर्वीत् फ, मालिंगतो द्रुद्धवृषीत् क.

<sup>a</sup> That is, this stanza is addressed by a Dānavī to Indra who has assumed the form of a woman. According to Sāyana on RV. viii. 33. 19 this stanza is addressed to Āsaṅga Playogi when he was a woman (cp. above, vi. 41). <sup>b</sup> And had assumed the disguise of a woman because Vyamṣa was his enemy.

77. the eldest sister of Vyamṣa, by reason of his (Indra's) youthful desire (*yuva-kāmyā*)<sup>a</sup>. 'By Agni' (*agninā* : viii. 35) is a hymn addressed to the Aśvins. Then follow two hymns (36, 37) addressed to Indra.

वंसस्त् *r<sup>2</sup>r<sup>7</sup>*, चुसस्त् *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*, वंसस्त् ब, वंसस्त् फ, वंसस्त् क, पुंसस्त् *hdm<sup>1</sup>r<sup>3</sup>*.—तस्मैव *hm<sup>1</sup>br*, तस्म व फ, तस्मैवं क, तथैव द.—चुवकाम्यथा *hdm<sup>1</sup>r<sup>3</sup>fr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*, चुवकाम्यथा ब, चधकाम्यथा र (= *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*).—परे ततः *hdm<sup>1</sup>r*, ततः परे बफ्क (cp. vi. 25 and 79).

<sup>a</sup> The reading of र, *tasyaiva badhakāmyayā*, seems more natural: 'because of his (Vyamṣa's) desire to slay (Indra)', or possibly, 'because of his (Indra's) desire to slay (Vyamṣa)'; his making love to the sister being, in that case, a ruse. *Kāmyā* at the end of a compound in the BD. otherwise governs the preceding word in an objective sense (= 'desire for'). The original reading here was, therefore, perhaps *yuddhakāmyayā*.

78. The following (38) is addressed to Indra-Agni, (then) one to Agni (39), one to Indra-Agni (40); the following two (41, 42) are addressed to Varuṇa; but in the latter (42) Varuṇa hymn the last triplet 'Hither you two' (*ā vām* : viii. 42. 4-6) is addressed to the Aśvins.

ऐङ्गापं (परम) *Am<sup>1</sup>*, ऐङ्गापात् ब, ऐङ्गाग्न्यात् फ्र.—ऐङ्गापं *Am<sup>1</sup>*, ऐङ्गापात् ब, ऐङ्गाग्न्यात् फ्र.—वाषणे *m<sup>1</sup>bfkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*, वाषणं *hdr<sup>3</sup>*.

79. The two hymns, 'These' (*ime* : viii. 43), 'With fuel' (*sam-* : viii. 44), are addressed to Agni; the two which then follow after these (45, 46) are addressed to Indra.

Now what Kānita Pr̥thuśravas gave to Vaśa Aśvya<sup>a</sup>

हमे समाप्तेये  $hdm^1bfkr$ , हमे तु चाप्तेये  $r^1r^4r^6$ .—ऐक्षे ततः परे B, ऐक्षे ति चोत्तरे  $Am^1$ .—वशायाच्चाय  $ss$ , वशायाच्चाय  $hdm^1r$ , वशायाच्चाय  $bf$ , वसाच्चायाय  $k$ .

\* 79<sup>cd</sup> and 80<sup>ab</sup> are quoted by Śadguruśiṣya on RV. viii. 46 and by Śāyaṇa on RV. viii. 46. 21.

80. as a gift is here praised in the (stanzas) beginning 'Hither he' ( $ā sa$  : viii. 46. 21-24). The two pragātha couplets 'Hither to our' ( $ā nāh$  : 25-28) are addressed to Vāyu as well as the last (stanza) but one of the hymn (32).

स इत्येवमा०  $hm^1r$ , स एत्येवमा०  $ss$ , श्वयेत्येवमा०  $b$ , श्वयेत्येवमा०  $f$ , स येत्येवमा०  $k$ .—०दिभिः  $Am^1ss$ , ०दिना B.—The end of the *varga* is here marked by १६ in  $m^1bfk$ , not in  $hd$ .

#### 17. Deities of RV. viii. 47-56.

B 81, 82. In the couplet 'Well led indeed' (*sunītho gha* : viii. 46. 4, 5), Mitra-Aryaman (and) the Maruts are praised.

Pleased by (the hymn) containing forty-two stanzas (viii. 45) the Fort-destroyer (Indra), after cutting through the mountain with his bolt, gave to Triśoka the cows which had been carried off by the Asuras. The seer has stated this himself in the (stanza), 'Who clave' (*yah krntat* : viii. 45. 30).

सुनीषो च  $r$ , सुनीषो च  $m^1bfk$ .—दिवस्तारिश्वकात्  $br$ , दिवस्तारिश्वका  $fk$ , ०र्त्तमे  $m^1$ .—४२. गिरि निष्ठात्  $m^1r$ , गिरि निष्ठात्  $b$ , गिरि नि-  $f$ , गिरि नि-  $k$ .—वसेष  $m^1r$ , वन्रेष  $bfk$ .—हताः  $r$ , हता  $bfk$ , हताम्  $m^1$ .—ऋषिषु स्वयम्  $r$ , ऋषिषु न्स्वयम्  $b$ , ऋषिषु लूयम्  $fk$ , ऋषिषु तूयम्  $m^1$ .—४१, ४२ are not found in A, but in B and  $m^1$  only.

83. In (the hymn) 'Great' (*mahi* : viii. 47), of which the Ādityas are the deities, Aditi is praised with the ninth (stanza). The last five (stanzas : 14-18) should be (considered as addressed) to Dawn as well (*api*)<sup>a</sup>. 'Of the sweet' (*svādoh* : viii. 48) is traditionally held to be addressed to Soma.

०दिवदेवते  $hdm^1$ , ०दिवदेवते  $fbr$ , ०दिवदेवता  $k$ .—सादोरिति शूतम्  $hm^1r$ , सादोरमितम्  $fk$ , सादोरमित  $b$ .

<sup>a</sup> The Sarvānukramapī has borrowed the words *antyāḥ pātīcosase'pi*.

84. Now the following eight hymns (viii. 49-56), by seers of ardent brilliance, are addressed to Indra<sup>a</sup>; but the twenty-

sixth pragātha couplet here (viii. 54. 3, 4) is addressed to many deities.

परास्तौ तु Am<sup>1</sup>, पराणि चाष्टौ B.—तिगमतेषसाम् hm<sup>1</sup>r, तिगमचेतसाम् b, तम्भ-  
तेषसा f, तिगमतेषसा k.—ऐक्षास्त्राच्च hdm<sup>1</sup>, ऐक्षास्त्रति b, ऐक्षास्त्रमि kr, ऐक्षास्त्रमि f.—  
बङ्गदेवतः hdm<sup>1</sup>bfk, बङ्गदेवतः r.

\* In the reading *aindrāgy abhi*, the latter word is of course the pratīka of the first Vālakhilya hymn (viii. 49). Cp. below, 86, note \*.

85. The last stanza, 'Agni has appeared' (*acety agnih* : viii. 56. 5), is to Agni; the last verse (*pada*)<sup>a</sup> sang of Sūrya (viii. 56. 5<sup>d</sup>). Whatever wealth Prasakaṇva gave to Prasadhra,

चक्षुगत्वायेर्<sup>o</sup> hm<sup>1</sup>r, चक्षुगत्वायेर्<sup>o</sup> b, चक्षुगत्वायेर्<sup>o</sup> fk.—सूर्यमत्वं पदं r<sup>5</sup>r<sup>7</sup>, मध्यमत्वं पदं b,  
सूर्यमत्वं पदां f, सूर्यमत्वपदां k, सूर्यमत्वपदा hm<sup>1</sup>r.—In r<sup>1</sup>r<sup>3</sup>(?)r<sup>4</sup>r<sup>6</sup> 85<sup>ab</sup> reads: चन्द्रे-  
त्वमिरिति स्तम्भास्ततोऽप्तिः सूर्य एव तु—पृष्ठभ्रस्त्र hm<sup>1</sup>r, पृष्ठभ्रस्त्र b, पृष्ठभ्रस्त्र f, पृष्ठभ्रस्त्र k,  
पृष्ठभ्रस्त्र r<sup>5</sup> (on the corruption of स्त्र to त्र and त्रु ep. i. 92; iii. 6).—यद्यसु fr, यत् यसु  
k, यद्यसु b, यस्यसु m<sup>1</sup>, यद्यस्य h<sup>d</sup>.—The end of the *varga* is here marked by ९७ in  
m<sup>1</sup>bfk, not in h<sup>d</sup>.

\* Or, with A, 'with the last verse (*pad*) he (the seer) sang of Sūrya'; *pad*, however, is not elsewhere used in the BD. with this sense, while *pada* is often so used.

### 18. Deities of RV. viii. 60-67.

86. all that is here praised with the two hymns 'Great indeed' (*bhūrit* : viii. 55, 56).

A Now after (a hymn) addressed to Agni (viii. 60)<sup>a</sup> there follow here six addressed to Indra (beginning) 'Both' (*ubhayam* : viii. 61-66).

Bhāguri says that the stanza 'The giver to me' (*dātā me* : viii. 65. 10) (contains) incidental mention (*nipāta*) of the Gods;

तम्भूरीदिति m<sup>1</sup>br, तम्भूरीति fk, भूरीदिति तु h<sup>d</sup>.—त्विह संसुतम् Am<sup>1</sup>, परिकीर्ति-  
तम् B.—86<sup>ab</sup> is not found in bfkr<sup>2</sup>r<sup>5</sup>.—निपातमाह hm<sup>1</sup>r, निपातानाह fk<sup>2</sup>, निपा-  
तेनाह r<sup>5</sup>r<sup>7</sup>, निपातानेहहु b.

\* It is to be noted that the BD. makes no mention of the last Vālakhilya hymns (viii. 57-59). This is in agreement with the Kashmir Khila collection, which (Adhyāya iii. 1-14) only contains the first eight (viii. 49-56), introduced with the words: बळक्खिल्याः  
पारेष्टान (ii. 19): 'in the following (adhyāya) the eight Vālakhilya hymns (are given).'

The eleventh Vālakhilya hymn (viii. 59) has already been referred to above (iii. 119) as one (the sixth) of the eleven Suparpa hymns.—Only two of the MSS. of the Sarvānukramapī used by me notice the Vālakhilya hymns, and viii. 58 is omitted even in these two MSS.

87. Yāska, however, considers this triplet (viii. 65. 10-12) to be addressed to the All-gods. But the hymn which here follows, 'Now these' (*tyān nu* : viii. 67), has the Ādityas as its divinities.

तुवं यास्त्वयुवं स्तेतं hdm<sup>1</sup> r<sup>2</sup>, तुवं यास्त्वयुवम्नेतं r, यास्त्वोऽस्तेऽर्थं तुवं विनं r<sup>3</sup>, यास्त्वो  
अस्तेऽर्थं तुवं विनं b, यास्त्वो र्थं तुवं विनं fk (पिचं k).—त्वामित्रवत् r, त्वामित्रवत् hdm<sup>1</sup>,  
त्वामित्रवत् b, त्वामित्रवत् तु k, त्वामित्रवत् तच f.

B 88. Fishermen, having by chance seen fish in the water of the Sarasvati, cast a net, caught them, and threw them upon<sup>a</sup> the dry land out of the water.

मीमाण्ड m<sup>1</sup> r, मीमाण्ड bfk.—यास्त्वं m<sup>1</sup> r, यास्त्वं k, यास्त्वं b.—वद्वादृष्टिपत् r, वधा चाचिपत्  
m<sup>1</sup>, वद्वाचाचिपत् f, वधा चाचिपत् k, वाद्वादृष्टिपत् b.—88-90<sup>ab</sup> are not found in A,  
but in B and m<sup>1</sup> only.

<sup>a</sup> *Udakṣipan* : cp. *samudakṣipan* in iv. 24.

B 89. And they, frightened by the fall of their bodies, praised the sons of Aditi. And they (the Ādityas) then released them, and graciously conversed with them (the fishermen),

शरीरपातमीतास्ते br, शरापातांसु ते मत्सा k, शरापातांस्ते मत्सा f.

B 90. (saying) 'O fishermen, be not afraid of hunger,' and 'Ye shall obtain heaven.'

In that hymn (*tattra* : viii. 67), Aditi, the mother of these (Ādityas), is praised with the triplet 'And' (*uta* : viii. 67. 10-12).

धीवरा: fk r, धीवरा b, धीवराण् m<sup>1</sup>.—चुद्रयं मा वो br, चुद्रयं मा वो f, चुद्रयं  
मा वो k, चुद्रमावो m<sup>1</sup>.—मूत् bfkr, मूः m<sup>1</sup>.—स्वर्गं r, स्वर्गं च m<sup>1</sup>, स्वर्गं fk, सर्गं b.—  
तपिष्ठां hdm<sup>1</sup>, तपिष्ठां br, तपिष्ठां fk.—The end of the *varga* is here marked by १८ in  
bfk, not in hd.

## 19. Deities of RV. viii. 68-75.

91. Because she is their mother she may be praised in every praise of them owing to (this) connexion. 'Hither thee as a car' (*ā tvā ratham* : viii. 68-70) are three hymns addressed to Indra ; (the stanza) 'Near to me six' (*upa mā ṣat* : viii. 68. 14)<sup>a</sup> praises the seasons<sup>b</sup>.

अभिसंवन्धाद् *hdr*<sup>3</sup>, आभिसंवन्धाद् *m<sup>1</sup>*, अतिसंवन्धाद् *r<sup>1</sup>r<sup>6</sup>*, इति संवन्धाद् *r<sup>4</sup>*, अर्मिसंवंधा *f*, अर्मिसंवंधा *k*, [मातृत्वा omitted] इर्मिसंवन्धा *b*, गर्भसंवन्धात् *r*.—सूर्येतिषां *r*, सूर्येतिषां *hd*, सूर्येतिषां *m<sup>1</sup>*, सूर्येतिषां *r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>*, सूर्येतिषां *b*, सूर्यत्वोजा *fk*.—सौत्वार्तुर् *hm<sup>1</sup>r*, सौत्वार्तम् *b*, सौत्वार्तम् *fk*.

<sup>a</sup> *Upa mā jīś ṣat* owing to the metre for *upa mā ṣat* *41*. <sup>b</sup> The Sarvānukramapī says nothing of the R̄tus in RV. viii. 68. 14, but includes that stanza in the *dānastuti* (14-19). Saṅguruśiṣya explains the discrepancy as due to the Devatānukramapī (quoted by him, p. 141), which includes 14 in the *dānastuti*. In this connexion he quotes 91<sup>cd</sup> and 92<sup>ab</sup> (on RV. viii. 68).

92, 93. The five following (stanzas) in this hymn (*atra*) are (in) praise of the gifts of R̄kṣa and Aśvamedha (viii. 68. 15-19). The first hemistich (11<sup>ab</sup>) of the couplet 'He has drunk' (*apāt* : viii. 69. 11, 12) is (in) praise of Indra, Agni, and the All-(gods); the rest (11<sup>cd</sup>, 12) has Varuna as its divinity. 'Thou' (*tvam* : viii. 71, 72) are two (hymns) addressed to Agni; or the latter hymn (72) is (in) praise of oblations,

ऋषीश्वर्मेधयोरत्त्वं *hd* (ऋषाश्वर्मेधयोरत्त्वं *S*), ऋषीश्वर्मेधयोरत्त्वं *m<sup>1</sup>r*, ऋर्षपत्न्यश्वर्मेधयाय *b*, ऋर्षपत्न्यश्वर्मेधयाय *f*.—परा: *hdm<sup>1</sup>b<sub>6</sub>*, परा *fk*.—अपादिश्वर्मस् *hm<sup>1</sup>r*, अपादिश्वर्म *bfk*.—93. श्रीवो वर्षणदेवतः *hdbfk*, श्रीवो वर्षणदेवतः *r<sup>3</sup>m<sup>1</sup>r<sup>5</sup>r<sup>6</sup>*, श्रीवो वर्षणदेवताः *r*.—सूत्तसुत्तरं *Am<sup>1</sup>*, सूत्तसुत्तरे *b*, सूत्तसुत्तरे *f*, सूत्तसुत्तरे *k*, सूत्तसुत्तरे *r*.

94. and of milk, kine, and plants ; for it evidently (*dṛśyate*) has this character. 'Up' (*ut* : viii. 73) is addressed to the Aśvins. The two following hymns, 'Of every house' (*viśo-viśah* : viii. 74, 75), are addressed to Agni.

पद्मः पश्चोषष्टीणां च *hm<sup>1</sup>r*, षष्टीणां चा *bfkr<sup>3</sup>r<sup>5</sup>*.—94<sup>b</sup>=iii. 76<sup>d</sup>; iv. 18<sup>b</sup>; v. 87<sup>b</sup>; viii. 62<sup>d</sup>.

95. With the two stanzas 'I' (*aham* : viii. 74. 13, 14) the seer praises himself.

B Having praised himself, he praises the gift of Śrutarvan<sup>a</sup>

95<sup>ad</sup> and 96<sup>ab</sup> are not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ७० in bfk.

<sup>a</sup> 95<sup>ad</sup> was probably known to the author of the Sarvāukramāṇi: cp. *antyāś tisraḥ . . . śrutarvāṇo dānastutih*.

#### 20. Deities of RV. viii. 76-90.

B 96. and the great river Paruṣṇī in connexion with what he has received (*ādāna*)<sup>a</sup>.

With the following (stanza he praises) the Paruṣṇī<sup>b</sup> (viii. 74. 15); Indra with the three hymns, 'Now this' (*imam nu*: viii. 76-78).

आदादाना० b fkr, आदादाना० m<sup>1</sup>.—परथा परथीमिद॑ Am<sup>1</sup>b, परथा परथी-षिमिद॑ f, परथा मारथीमिद॑ k, परथीं परथा विद॑ r.—न्विति r, स्तिति hdbfk.

<sup>a</sup> This line considered in connexion with the next seems very redundant and is probably a later addition. <sup>b</sup> The Sarvāukramāṇi makes no mention of the Paruṣṇī here.

97. 'This active' (*ayam krtnuh*: viii. 79) is addressed to Soma. The three following this (beginning) 'Truly not' (*nahi*: viii. 80-82) are addressed to Indra. In the first of these (80) the stanza 'He has exalted' (*avīvṛdhat*: 10) is addressed to the All-gods.

चयं छतुरिदं सीम्यं hm<sup>1</sup>b, छतुरिरं सीम्यं f, छतुरिरं सीम्यं k, सीम्यस्तथमित्यस्त r.—चीक्षायि पराक्षतः hm<sup>1</sup>b, पराक्षीक्षायि चानि तु r.—वैचदेव्युग्मीयुधत् hdr, वैचदेव्युग्मीयवात् m<sup>1</sup>, वैचदेव्युग्मीयुत् b, वैचदेव्युग्मीयुधत् f, वैचदेव्युग्मी-युधत् k.

98. 'Of the gods' (*devānām*: viii. 83) is to the Gods; the next, 'The dearest' (*preṣṭham*: viii. 84), is addressed to Agni. 'Hither to my' (*ā me*: viii. 85-87) are three addressed to the Aśvins, and 'Him' (*tam*: viii. 88-90) are similarly (*iti*) (three) addressed to Indra.

प्रेष्टमापियसुभरम् hm<sup>1</sup>rbfk, आपियं तु ततः परस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—The text of 98<sup>ad</sup> follows the reading of Am<sup>1</sup>; the reading of B, आपाच्चिनानि सूक्तानि आ म ऐक्ष्यायि तं तथा, seems preferable in itself. The second इति in A must be intended to mean 'so,' 'similarly' (that is, 'three' = तथा in B).—The end of the *varga* is here marked by ७० in bfk, not in h d.—It is to be noticed that the *varga* has, even in B, the abnormally small number of three ślokas. This is probably due to the intention of beginning the story of Apāla with a new *varga*.

## 21. Story of Apālā.

99. <sup>a</sup> There was once a girl Apālā, daughter of Atri, who suffered from skin-disease. With her Indra fell in love, having seen her in the lonely hermitage of her father.

लग्नोविषी hdr, लग्नोविषी b, लग्नोविषी fk.—हृषा hrbfk, हृषा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The following passage (99-106) is quoted in the Nītimafjārī on RV. viii. 91. 7 and Śadguruśīṣya on RV. viii. 91 (pp. 142 f.): see BD. vol. i, p. 135. Cp. Śāyaṇa in his introduction to RV. viii. 91, where he gives a prose version of the story, besides quotations from the Śātyāyana Brāhmaṇa in his comment on RV. viii. 91. 1, 3, 5, 7. See also M. M., RV.<sup>2</sup> vol. iii, pp. 33-38, where extracts from the BD., Śadguruśīṣya and the Nītimafjārī are quoted; Aufrecht, Indische Studien, vol. iv, p. 1 ff. quotes and translates this BD. passage.

100. Now by penance she became aware of all Indra's intentions. Taking a water-pot she went to fetch water.

अपामर्थे जगाम सा hdr, अपामने जगाम सा b, पातुं जगाम तेषसा n, तेज सार्थे तु साप्तगात् s.—100<sup>ed</sup> comes after 103<sup>ab</sup> in A; it is omitted in fk.

B 101. Seeing Soma at the edge of the water, she praised him with a stanza in the forest. This matter is related in the (stanza) 'A maiden to the water' (kanyā vāh: viii. 91. 1).

कथितस्तः m<sup>1</sup>fn, कथित सुतः bk, कथितः सुतः r.—This sloka is not found in A or s, but in B and n; 101<sup>ed</sup> is in m<sup>1</sup> also.

102. She pressed Soma in her mouth;  
B and having pressed it she invoked Indra with the (stanza),  
'Thou that goest' (asau ya eṣi: viii. 91. 2);  
and Indra drank it from her mouth,

सा सुषाव सुखे hdm<sup>1</sup>, सा सुषाव सुखात् r, सा सुषाव सुखात् bfk, सा सुषाव तथा n, सुषाव स्तम्भे s.—एक्ष्य m<sup>1</sup>bfkn<sub>6</sub>, एक्ष्य A.—102<sup>be</sup> are not found in A, but in B only. Śadguruśīṣya has two entirely different pādas in place of 102<sup>be</sup>.

103. after he had eaten cakes and meal from her house. And she praised him with stanzas, but with a triplet (viii. 91. 4-6) she addressed him (saying),

स तद्वाहात् hdr, स तद्वाहात् m<sup>1</sup>, शतक्रतुः Bn.—जगादिनं तुचेन तु hm<sup>1</sup>r, जगादिनं

चिषेत सा b, सोममिंद्र तृष्णेव सा f, असौ द्रूति दृष्णेन सा r<sup>5</sup>r<sup>7</sup>, कुरु तात चिकीर्षितम् n.  
Ṣadgurusīya has these two lines in the following considerably modified form :

गिरवात्स छाचित्पूर्वे भूषयित्वा गृहाषुमः ।

स्वरिमः सुखा अगादेष्टं कुरु मा सुखं लिति ॥

The last pāda here is nearly the same as 104<sup>b</sup>.—The end of the *varga* is here marked by २१ in bṣk, not in hd.

22. Story of Apālā (concluded). Deities of RV. viii. 92, 93.

104. 'Make me, O Śakra, to have abundant hair, (and) to be faultless-limbed, (and) fair-skinned.'

B Hearing this speech of hers, the Fort-destroyer was pleased with it.

सुखचम् hm<sup>1</sup>n<sup>8</sup>, सुखचां br, सुखचां f.—तेष m<sup>1</sup>bfkr, तस्य n.—104<sup>c,d</sup> is not found in A or १, but in Bm<sup>1</sup>n only.—Ṣadgurusīya omits 104<sup>a</sup> also, but has 104<sup>b</sup> in a slightly modified form (see note on 103).

105. Indra passing (*prakṣipyā*) her through the carriage aperture (between the body) of the car and the yoke<sup>a</sup>, drew her forth three times. Then she became fair-skinned.

रथचिद्रेष्य ताम् all MSS., r and n(hm), रथचिद्रे गताम्<sup>8</sup>, रथे चाद्रिणा ताम् n.—  
सुखक् सा तु ततोऽभवत् hm<sup>1</sup>r<sup>8</sup>, ततः सा सुखचाभवत् bfkr<sup>5</sup>r<sup>7</sup>n.

\* Without a knowledge of the construction of cars at the period when this passage was written, the exact meaning must be uncertain, but the wording indicates that the two genitives express the two parts between which there was an aperture (*ratha-chidra*).

106. Her first skin which was cast off became a porcupine (*śalyaka*), but the next became an alligator (*godhā*), and the last a chameleon (*kṛkalāsa*).

106<sup>a,b</sup> follows the reading of Am<sup>1</sup>; the reading of Bn is :

तस्मां स्वचि व्येतायां सर्वस्मां शक्तकोऽभवत् । (सर्वं bṣkn, पूर्वं r)

The reading of A is favoured by that of Ṣadgurusīya :

तस्माः पूर्वहता चा स्वगतातिः सा शक्तकोऽभवत् ।

107. Yāska and Bhāguri call this hymn a story<sup>a</sup> (*itihāsa*), while Śaunaka calls 'A maiden' (*kanyā* : viii. 91) a (hymn) addressed to Indra<sup>b</sup>, as well as the two which come next (beginning) 'As one who drinks' (*pāntam* : viii. 92, 93).

इतिहासमिदं Am<sup>1</sup>, इतिहासमिमं B.—यास्तमागुरी Am<sup>1</sup> (०८३१ hd, ०८४८ m<sup>1</sup> r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>), यास्तमाठरौ r, यास्तमातरौ bfk, यास्तमावद्यौ r<sup>5</sup> r<sup>7</sup>.—सैक्षं पात्तमित्युत्तरे च ये hm<sup>1</sup> r<sup>1</sup>, सूक्ष्म पात्तमित्ये ततः परे bfr.

<sup>a</sup> Cp. *Vedische Studien*, i, p. 292 f. <sup>b</sup> The *Sarvānukramaṇī* combines the two statements in describing the hymn as an *itihāsa aśvāraḥ*.

B 108. But the last (stanza) of the latter (viii. 93. 34) is pronounced in the *Aitareya* (*Brāhmaṇa*)<sup>a</sup> to be addressed to the *Rbhus*; for on the third Chandoma (day)<sup>b</sup> this hymn is chanted (*śasyate*) as one addressed to the *Rbhus*<sup>c</sup>.

स्वार्थवदी m<sup>1</sup> b, स्वार्थवदी f, स्वार्थवदी r.—उपरस्तिरेयके br, इष्ट इतिरेयक m<sup>1</sup>, (प्रोत्ता) चस्तिरेयके f.—क्षाद्वोगिके r(m<sup>1</sup>?), इद्वोगिके b, इद्वोगिके f, इद्वोगिके k.—This śloka is not found in A, but in B and m<sup>1</sup> only.—The end of the *varga* is here marked by ११ in bfk.

<sup>a</sup> AB. v. 21. 12; cp. *Sarvānukramaṇī*: *antyāśvārārbhāvi*. <sup>b</sup> See *chandoma* and *chāndomikā* in the St. Petersburg Dictionary; in the smaller Dictionary Böhtlingk accepts the reading *chāndogīka* here= *Chāndogya Brāhmaṇa*. <sup>c</sup> Cp. BD. v, 175.

### 23. Story of Soma's flight from the gods.

109. The following hymn, 'The cow' (*gauḥ*: viii. 94), is addressed to the Maruts; the following six, 'Hither to thee' (*ā tvā*: viii. 95-100), are addressed to Indra.

B In the second hymn of these (96) they say there is a story (*itihāsa*):

<sup>a</sup> Soma, oppressed by fear of *Vṛtra*, fled from the gods; <sup>b</sup> आ स्मै० br, आ स्मै० Am<sup>1</sup> fkr.—इतिहासं fkr, इतिहासं b.—१०९<sup>०४</sup> is not found in Am<sup>1</sup>, but in B only.—चपक्षम्य तु Am<sup>1</sup>s, चपक्षम्याम B.

<sup>a</sup> The following passage (१०९<sup>०४</sup>-115) is quoted by *Sāyaṇa* on RV. viii. 96. 13 (cp. RV. i. 130. 8): cp. var. lect., M.M., RV.<sup>2</sup> vol. iii, p. 39 f. See *Vedische Studien*, vol. iii, p. 49 f. The story refers to RV. viii. 96. 13-15.

110. and he betook himself to a river named *Amśumati*<sup>a</sup> in (the country of) the *Kurus*. Him approached, with *Bṛhaspati* only<sup>b</sup>, the slayer of *Vṛtra*<sup>c</sup>,

गात्ता hdm<sup>1</sup> bfk, गात्ता r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup> n, (ती०) गात्तीम् r, गात्त s.—भतिष्ठत् hm<sup>1</sup> r<sup>3</sup> r<sup>6</sup> s, भतिष्ठन् b, भतिष्ठत् f, भतिष्ठत् r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>, भतिष्ठत् n.—कुरुत् r<sup>3</sup> r<sup>5</sup> n s, कुरुत् b, कुरुत् f, गुरुत् Am<sup>1</sup>.—क्षेत्र चभयाद् r, क्षेत्रायभयाद् hdm<sup>1</sup>, क्षेत्रायभयाद् b, क्षेत्रायस्याद् f, दृष्टायभयाद् r<sup>5</sup> r<sup>7</sup>, सोभयाद् s, सोभयाद् n.

<sup>a</sup> Cp. RV. viii. 96. 13 : *ava drapo apśumatiṁ atiṣṭhat.* <sup>b</sup> Cp. viii. 96. 15 : *bṛhaspatinā yujendraḥ sasāke*; cp. AB. vi. 36. 14 : *bṛhaspatināva yujā.* <sup>c</sup> This śloka is quoted by the Nītimāfiṣī on RV. viii. 95. 7.

111. being about to fight<sup>a</sup> in company with the greatly rejoicing Maruts, armed with various weapons. Soma, seeing them approaching, stood in array with his forces,

योत्समानः br, योत्समायम् r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>, योत्समानं hdm<sup>1</sup> fks.—सुरंहृत् hrbfk, च संहृतः r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—ताणायतः सोमः hrb, ताणायतः सोम f, ताणायतांसोमं r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.—चवचितः hrbk, चवचितं r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.

<sup>a</sup> The accusative *gotsyamānam* cannot be right, as this would imply that Soma was already about to fight, and that he was accompanied by the Maruts, while *dṛṣṭvā tān āyataḥ* would then become unintelligible. The situation appears to be this. Indra, accompanied by Bṛhaspati alone among the gods whom Soma had left, approaches the latter, while on a warlike expedition in association with his allies the Maruts. Soma, on seeing Indra's host, takes it for Vṛtra's army and assumes the defensive. Bṛhaspati then comes forward and explains that it is Indra with his Maruts.

112. thinking Vṛtra was approaching with a hostile host, intent on slaying (him). To him, arrayed and ready with his bow, Bṛhaspati spoke :

मन्वानो युधमायात्तं hdm<sup>1</sup> rbfk, मन्वानं पुधमायात्तं r<sup>1</sup> r<sup>4</sup> r<sup>6</sup>.

113. 'This is the Lord of the Maruts, O Soma; come back to the gods, O Lord.'

B Hearing the speech of the preceptor of the gods, which was unavailing because he believed it was Vṛtra,

सोम एहि m<sup>1</sup> r, सोमेहि hdfb, सोमेसहि k, सोम मेहि r<sup>1</sup> r<sup>3</sup> r<sup>4</sup> r<sup>6</sup>, सोम प्रेहि s.—113<sup>ad</sup> is not found in A, but in Bm<sup>1</sup> only.—चवच्च kr, चवच्च b.—The end of the *varga* is here marked by २३ in bfk. The *varga* has five and a half ślokas, but 113<sup>ad</sup> is probably a later addition; for it is both superfluous and omitted not only by Śāyapa but also by m<sup>1</sup>, which almost invariably has the additional readings of B.

#### 24. Story of Soma's flight (continued).

114. he replied 'No.' (So) the mighty Śakra, taking him by force, went to the gods in heaven. The celestials (then) drank him in due form.

सर्व एव A, शोवसीव  $m^1$ s, शोवसीव b, नर्जसीव f.—देवानादाय Am<sup>1</sup>s, देवानादायं br, देवानातं f.

115. And having drunk (him) they slew in battle nine times ninety<sup>a</sup> demons. All this is related in the triplet 'Down' (ava : viii. 96. 13-15)<sup>b</sup>.

अव इत्यिंसूषे hdm<sup>1</sup>, अपि च तस्मिंसूषे r<sup>1</sup>r<sup>3</sup>r<sup>6</sup>, अपव इत्यिंसूषे s, अपव इत्यिंसूषे B.

<sup>a</sup> Cp. vi. 51; vii. 51. <sup>b</sup> 109<sup>cd</sup>-115 is translated in *Vedische Studien*, vol. iii, p. 50.

B 116. (The seer praises) Indra, and the Maruts, and also Br̥haspati<sup>a</sup>: for these are the deities of the triplet; Saunaka says that Indra alone (is the deity).

इत्यां च bskm<sup>1</sup>.—यृहसतिम् bkm<sup>1</sup>, अप्ति f.—116<sup>ab</sup> is found in bskm<sup>1</sup> only.—  
मित्रा hm<sup>1</sup>r<sup>3</sup>B, तस्मा r.

<sup>a</sup> In connexion with the following line, 116<sup>ab</sup> seems necessary. Mitra makes no reference to it, though it must be in his B MSS. also. As the names are in the accusative in the MSS., I have assumed the ellipse of *stuti*, which has frequently to be supplied in the BD., though hardly ever in so forced a way as here.

B 117. But in the Aitareya (Brāhmaṇa)<sup>a</sup> it (the triplet) is said to be addressed to Indra-Br̥haspati.

With the triplet 'Here I' (ayam : viii. 100. 1-3) Nema, son of Bhṛgu, praised<sup>b</sup> Indra without seeing him<sup>c</sup>.

उत्तो m<sup>1</sup>bsk, उत्ता r.—117<sup>ab</sup> is found in B and m<sup>1</sup> only.—तुष्टिग्रहम् hrbsk, तुष्टि-  
ग्रहम् dr<sup>5</sup>r<sup>7</sup>.—अपश्चत् hdm<sup>1</sup>bf, अपश्चत् तस् r<sup>5</sup>r<sup>7</sup>, अपश्चति k, अपश्चताम् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> AB. vi. 36. 12. <sup>b</sup> Tuṣṭāva from 118<sup>d</sup>. <sup>c</sup> Apaśyam̄ tam is necessary because it is Nema who does not see Indra.

118. And Indra (then) with a couplet (4, 5) (says), 'Here I am, behold me, seer<sup>a</sup>.'

B For Nema, being alone (*eka*) while praising (Indra), had also said, 'There is no Indra<sup>b</sup>'.

तुष्टिनायम् br, तुष्टिनाइम् m<sup>1</sup>fk, पराभ्यां तु hd.—अहं पश्च च मामृषे br, अहं पश्च च  
मामृषे m<sup>1</sup>, अहं पश्च च मा तुषे f, अयमसीति मामिति hd.—118<sup>cd</sup> is found in B and  
m<sup>1</sup> only.—सुष्पृष्टि r, सुष्पृष्टेन b, सुष्पृष्टेन m<sup>1</sup>, सुष्पृष्टेन fk.—The end of the *vṛgva* is here  
marked by २४ in bsk.

<sup>a</sup> Cp. RV. viii. 100. 4 : ayam asmi jaritah paśya māṅka.

<sup>b</sup> Cp. ibid., 3 : astri  
astīti nema u tva āha.

## 25. Details regarding RV. viii. 100. Viṣṇu helps Indra.

B 119. Indra, on hearing that, praised himself with two stanzas (4, 5) as he showed himself<sup>a</sup>.

The seer on seeing him was greatly rejoiced, and in the couplet 'All this of thee' (viśvet tā te: viii. 100. 6, 7)<sup>b</sup>

दर्शयन् fkr, दर्शयत् b.—११९<sup>ab</sup> are found in B and m<sup>1</sup> only.—स्त्रियं वृहा hdm<sup>1</sup>, स्त्रियु वृहा r, तं वृहर्विष्वं br<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तं वृहार्विष्वं f.—सुप्रीतो hdr, संप्रीतो fk, संप्रीती b.

<sup>a</sup> Though somewhat redundant ११९<sup>ab</sup> is probably original, as it appears to have been known to the author of the Sarvānukramaṇi; cp. the statement there: *ayam iti dvocena indra ātmānam astut*. <sup>b</sup> This and the further details (११९<sup>cd</sup>—१२४<sup>ab</sup>) as to RV. viii. 100 are passed over in the Sarvānukramaṇi.

120. lauds both the gift of Indra and his various deeds. But (the stanza) 'Swift as thought' (*manojavāḥ*: viii. 100. 8) is addressed to the Bird (*suparna*), while 'In the ocean' (*samudre*: 9) is (in) praise of the Bolt.

दानम् hm<sup>1</sup>rb, पानम् fk.—सौपर्णी hm<sup>1</sup>r, सौपर्णी bfr<sup>2</sup>r<sup>5</sup>, सौपर्णी k.

121. In the couplet 'When Vāc' (*yad vāk*: 10, 11) he (the seer) praises the divine all-pervading Vāc.

Having<sup>a</sup> tormented these three worlds Vṛtra remained (unassailable) by reason of his fury.

तपेमाण् A, वृत्तेमाण् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, वृत्तेमां f, वृत्तोमां b, वृत्तेमां k, वृत्तिताण् s.—स्वयं hdm<sup>1</sup>s, स्वयं r, स्वयं bf, स्वयं k.

<sup>a</sup> The following three ślokas (१२१<sup>cd</sup>—१२४<sup>ab</sup>) are quoted by Sāyana on RV. viii. 100. 12: cp. M. M., RV.<sup>2</sup> vol. iii, p. 41.

122. Him Indra could not slay. Going to Viṣṇu he said, 'I wish to slay Vṛtra; stride forth to-day and stand at my side.

तं जाग्रत्वद्वतुम् hds, तं जाग्रत् इत्युम् r, तप्ताग्रत्वतुम् b, तप्ताग्रत् तु fk.—हनिष्वि तिष्ठस विक्रम्याव Am<sup>1</sup>s, इत्याव विक्रम्य तिष्ठसाव B.

123. May Dyaus make room (*anīra*) for my outstretched bolt. Saying 'Yes,' Viṣṇu did so, and Dyaus gave him an opening (*vivara*).

उवतस्त्रिव m<sup>1</sup>, उवतस्त्रिव hdm<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, उवतस्त्र तु bf<sup>2</sup>s, उवतस्त्र तु k.—१२३<sup>ba</sup> is omitted in fk.—The end of the *varga* is here marked by २५ in bfk, not in hd.

## 26. Details regarding the deities of RV. viii. 101.

124. All this is proclaimed in the stanza 'Friend Viṣṇu' (*sakhe viṣṇo* : viii. 100. 12). But the first four stanzas of the hymn (beginning) 'Specially' (*rdhak* : viii. 101. 1-4) are addressed to Mitra-Varuna ;

प्रोऽस्त्रं B<sub>8</sub>, सर्वं A.—च्छविष्णोऽस्त्रं सखेत्युच्चि A, सखे विष्णविति त्युच्चि B, सखे विष्णविति त्युच्चि f, सखे विष्णविति त्युच्चि b, विष्णविति सखे त्युच्चि r, सखे विष्णवी इति त्युच्चि s.

125. and the three verses<sup>a</sup> of 'Forth' (*pra* : 5<sup>ab</sup>) are to Mitra<sup>b</sup>, Aryaman, and Varuna<sup>c</sup>, the fourth (5<sup>d</sup>) is to all the Ādityas: such is (here) the praise.

वा पादाश्च r, पादस्त्र A, पादो (र्थं) m<sup>1</sup>, पादस्त्र bsk.—चार्यं rhd, (च) चर्यं r<sup>1</sup> r<sup>2</sup> r<sup>3</sup> r<sup>4</sup>, (र्थो) र्थं m<sup>1</sup>, (त्य.) चर्यं bsk.—चयस्तुर्यः hdbk, चयस्तुर्यः f, च चयस्तुर्यः r, चयस्तुर्यः m<sup>1</sup>.

<sup>a</sup> The MS. evidence favours the singular (*pādaś ca*), but this with the following *trayak* is very forced : ' *pra* is a verse to Mitra, (and one) to Aryaman, (and one) to Varuṇa, (altogether) three.' <sup>b</sup> The dative *mitrāya* is probably used beside the genitives *aryamāṇāk* and *varuṇasya* because the stanza begins with *pra mitrāya*. <sup>c</sup> According to the *Sarvānukramaṇī*, Mitra and Varuṇa only. The name of Aryaman occurs in 5<sup>d</sup>.

126. But the following stanza (6) has the Ādityas as its deities. 'Hither to me' (*ā me* : 7, 8) is a couplet addressed to the Aśvins; there are (then) two addressed to Vāyu (9, 10), two to Sūrya (11, 12), one to Uṣas (13), or (the seer here praises) the light<sup>a</sup> of the sun and moon.

परा त्वादित्वं hm<sup>1</sup> r, पर्वादित्वं b, वरामादित्वं f.—सौर्यं m<sup>1</sup>, सौर्य (wrong sandhi for सौर्यं) hr<sup>3</sup> B, सौर्यो (dual of सौरी) S, चोत्तरे (सौरी) r.—उषस्त्रा bfs, उषस्त्रा k, चीषस्त्रा r<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, उषस्त्रा hds<sup>3</sup>, सौर्यं (चीषस्त्री) r.—प्रमां वा r<sup>3</sup> bfr<sup>3</sup> r<sup>5</sup> r<sup>7</sup>, प्रमा वा hd, प्रमा वान् k, प्रमा वान् m<sup>1</sup> (सूर्यप्रमासुतिर्थं S).—चम्पसूर्ययोः hm<sup>1</sup> r<sup>3</sup> B, (चीषस्त्री) त्युनियं परा r.

<sup>a</sup> Another instance of the elliptical use of the accusative (*prabhām*) governed by *stuti* to be supplied : cp. note on 116<sup>ab</sup>.

127. 'Generations truly' (*prajā ha* : 14) is addressed to Pavamāna, while with the two stanzas 'The mother' (*mātā* : 15, 16) the Cow is praised. 'Thou, O Agni, great' (*tvam agne br̥hat* :

viii. 102, 103) are two hymns addressed to Agni. But in a stanza of the latter (*pare*) is praised Agni,

128. the Middle, together with the Maruts and Rudras, (viz. in) 'Come, O Agni' (*āgne yāhi* : viii. 103. 14).

B Or in the first hemistich, 'Generations truly' (*prajā ha* : viii. 101. 14), Agni is here named,

प चापि r, चापि hdm<sup>1</sup>fk, चपि b.—128<sup>ed</sup> and 129 are not found in A or m<sup>1</sup>, but in B only.

B 129. in the third verse (*pāda*), the Sun (*āditya*), and in the fourth the Middle (Agni) is praised<sup>a</sup>: for so it has been explained in the esoteric (*rahasya*) Aitareya Brāhmaṇa<sup>b</sup> also.

वाचातं r, वाचाता bfk.—The end of the *varga* is here marked by र्हि in bfk.

<sup>a</sup> The Sarvānukramapī makes no reference to this alternative of B. <sup>b</sup> That is, in the Aitareya Āraṇyaka, ii. 1.

### Maṇḍala ix.

#### 27. Deities of RV. ix. 1-86.

130. Now Soma Pavamāna is praised here in the ninth Maṇḍala<sup>a</sup>. (In the hymn) 'Kindled' (*samiddhaḥ* : ix. 5) the Āpri deities (*āpryah*) are praised like Pavamāna<sup>b</sup>.

नवमे लिह मष्टले B, नवमे मष्टलर्षिमिः Am<sup>1</sup> (hdr<sup>3</sup>; नवमे लिह मष्टलर्षिमिः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>).—  
‘वदाप्रयसु hm<sup>1</sup>r, ‘वदाप्रियः f, ‘वदाप्रीयः bkr<sup>2</sup>.—‘सुताः MSS., ‘सुतः r.

<sup>a</sup> Cp. Sarvānukramapī: *navamam maṇḍalam pāvamānam saumyam*. <sup>b</sup> That is, as if they were forms, not of Agni, but of Soma Pavamāna.

131. And in the three stanzas 'O Agni, life' (*agnā āyūṣi* : ix. 66. 19-21), Agni is incidental (*nipātabhāj*), while in the triplet 'Our protector' (*avitā nah* : ix. 67. 10-12) he (Pavamāna)<sup>a</sup> is praised together with Pūṣan.

<sup>a</sup> Pūṣan is directly mentioned in 10, indirectly as *kapardis* in 11, and *āghṛṣi* in 12; *ayam somah pavate* occurs in 11, *ayam . . pavate* in 12; cp. Sarvānukramapī: *avitā nas tīrak paupṣyo vā*, that is, the three stanzas 10-12 are addressed to Pūṣan or Pavamāna.

132. Then two later stanzas in this hymn (*atra*), ‘which of thee’ (*yat te* : ix. 67. 23, 24), are addressed to Agni; ‘By both of these’ (*ubhābhyaṁ* : 25) is addressed to Savitṛ; the next stanza (26) is addressed to Agni and Savitṛ<sup>a</sup>.

सावित्री चपि० r, सावित्रापि० hm<sup>1</sup>, सावित्रापि० d (but the ः of “त्रा०” is obliterated with yellow pigment), सावित्रारब्दा० bsk. The Sarvānukramaṇī has सावित्रापिसावित्री (also in Sāyaṇa’s quotation), but “त्रपि०” is probably a misprint, as my index has *agnisavitri*.

<sup>a</sup> According to the Sarvānukramaṇī the deity of 25 is Agni or Savitṛ, of 26, Agni or Agni and Savitṛ.

133. ‘May they purify me’ (*punantu mā* : ix. 67. 27) is addressed to the All-gods, while the stanza ‘Near to the friend’ (*upa priyam* : 29) is addressed to Agni, and the two next, ‘Who’ (*yah* : 31, 32), are (in) praise of the student of recitation<sup>a</sup> (*svādhyāyādhyetṛ*).

चत्तरे च च इत्वेति hr<sup>3</sup>, उत्तरे च इत्वेति d, वदुत्तरा च इत्वच॒ r, सत्तोत्तरा च इत्वच॒ B.

<sup>a</sup> Cp. Sarvānukramaṇī : *te pāvamāny-adhyetṛ-stuti* (RV. ix. 67. 31, 32 begin with the words : *yah pāvamānir adhyeti*). With regard to the reading of the B MSS. in 133<sup>a</sup> cp. Meyer, Egvidhāna, p. xxiii (middle).

134. In the hymn ‘At the rim’ (*srakve* : ix. 73), when interpreted (*nirukte*)<sup>a</sup>, the demon-slaying Agni<sup>b</sup> (is spoken of), and ‘The filter’ (*pavitram* : ix. 83) is called a praise of the Kettle (*gharma*) as (representing) the Sun (*surya*) and the Soul (*ātman*)<sup>c</sup>.

निरुक्ते० hdm<sup>1</sup>r, निरुक्ते० b, विरुक्ते० fk.—स्त्रक्षेत्रपि० r, स्त्रक्षेत्रति० hdm<sup>1</sup>, स्त्रक्षे० पी० b, स्त्रे० पी० k.—वद्वापि० Am<sup>1</sup> (०वर्द्धापि० r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>), वद्वाच॒ B.—चोचति० hm<sup>1</sup>r, वाचति० bsk.—The end of the *varya* is here marked by २७ in m<sup>1</sup>bfk, not in d.

<sup>a</sup> I was for a long time inclined to adopt the emendation *śrūktak*, meaning ‘in the hymn *srakve* the demon-slaying Agni is explained (as the deity);’ but I have retained *nirukte* as the reading of the best MSS. and as giving an adequate sense. <sup>b</sup> There is no mention of Agni *rakṣohan* here in the Sarvānukramaṇī; but Sāyaṇa on RV. ix. 73. 5 explains *apa dhananti .. tvacam asiknam* by *rākṣasam .. apaghnanti*. <sup>c</sup> There is no reference to this statement in the Sarvānukramaṇī. Op. Nirukta xiv. 11, where *gharma* is one of the concrete (*bhūta*) names of the Great Soul (*ātman*).

## 28. Deities of RV. ix. 87, 96, 112.

B 135. The verse 'Deft, wise' (*rbhur dhīrah*: ix. 87. 3<sup>b</sup>) should be held to be addressed to Rbhū<sup>a</sup>. Now three gods are here<sup>b</sup> mentioned incidentally (*nipāta*) in three verses (*pāda*)<sup>c</sup>:

आर्मवसु r, आर्मवस्ता fk, आर्मवसु m<sup>1</sup>, आर्मवसु b.—मवेत्याद fr, मवेत्याद k, मवे पाद m<sup>1</sup>, मवेत्याद b.—आसुधीर r, आसुधीर m<sup>1</sup>, आसुधीर bsk.—निपातेसु चिभिः पादैः r, निपाते चाषावास fr, निपातेवाषावास b m<sup>1</sup>.—इहोदिताः bskr, इहेतिताः m<sup>1</sup>.—135 is found in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference to this pāda in the Sarvānukramanī. <sup>b</sup> This line must be an introduction to what follows in regard to RV. ix. 96. 6, stating in a more general way what is said in 136<sup>ab</sup>. It is not clear to me of what 135<sup>c</sup>, according to the reading of bskm<sup>1</sup> (which is one syllable short), is a corruption. <sup>c</sup> That is, RV. ix. 96. 6<sup>abc</sup>.

136. three (deities) are mentioned<sup>a</sup> with these three (verses), each containing a couplet<sup>b</sup>, (beginning) 'The Brahman of the gods' (*brahmā devānām* : ix. 96. 6<sup>abc</sup>); or rather it is Soma who is (here) praised as (representing) the Sun and the Soul<sup>c</sup>.

तिक्षोत्तास m<sup>1</sup>r, तिक्षोत्ता hd, तिक्षोत्तां b, तिक्षोत्तं fk.—चिभिस्त्वेतेर kr, चिभिस्त्वेते m<sup>1</sup>, चिभिस्त्वेते h, तुभिस्त्वेते d, चिभिस्त्वेते b, त्वेतेर f.—तुषा तुषीः hdm<sup>1</sup>, तुषीर्ष्वषीः r, तुषी त्रषा b, तुषीर्ष्वषा fk.—सूर्यवस्तात्मवस्तापि hd, सूर्यवर्षात्मवर्षापि r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>, सूर्यवस्ता-त्मवस्तायम् B.—सोम एव वा Am<sup>1</sup>, सोम इत्यपि B.—136<sup>c</sup> = 134<sup>c</sup>.

<sup>a</sup> *Tsroktiāḥ* irregularly contracted for *tsira uktiāḥ*; cp. i. 50; iii. 94, &c. <sup>b</sup> I understand this to mean that each pāda here consists, as it were, of a couplet: *brahmā devānām*, *padavīḥ kavinām*; *ṛṣīr vīprāṇām*, *mahiṣo mṛgāṇām*; *śyeno gyārāṇām*, *svadhiśr vānānām*. <sup>c</sup> RV. ix. 96. 5, 6 are commented upon in the Nirukta Parisiṣṭā, ii. 13, 14, where Soma is explained as the Sun (*sūrya*) and the Soul (*ātman*). The Sarvānukramanī makes no reference to RV. ix. 96. 6.

137. Now while a drought was prevailing, the Lord of Śaci asked (the) seers<sup>a</sup>, 'In this great time of distress, by what activity do you live<sup>b</sup>?'

वर्तस्त्वां hdr, वर्तस्त्वां f, वर्तस्त्वा k, वर्तस्तां b.—जीवत्य b, जीवत्या fk, जीवत्या hdr.

<sup>a</sup> That is probably, the seers of the ninth Maṇḍala: cp. 141. <sup>b</sup> This is meant as an introduction to RV. ix. 112; but it misrepresents the situation, as there is no reference to a drought in the hymn. Op. Nirukta vi. 5: *indra ṛṣīn papracha, durbhikṣe kena jīvatūḥ; teṣām ekaḥ pratyuvāca*.

B 138. 'A cart, a field, kine, tillage, water that does not flow away (*asyandana*)<sup>a</sup>, a forest, the sea, a mountain, a king—by these means (*evam*) we live <sup>b</sup>.'

ऋषिर् br, ऋमर् m<sup>1</sup>, ऋर् fkr<sup>2</sup> (आरम् Nir.)—अस्तद्वग्नं bm<sup>1</sup>(Nir.), अस्तद्वग्नं fr, अस्तद्वग्नं kr<sup>2</sup>.—वर्गम् bfm<sup>1</sup>r(Nir.), दग्म् kr<sup>2</sup>.—समुद्रः all MSS., उद्धिः Nir.—पर्वतो brNir., पर्वता m<sup>1</sup>fk.—In place of एवं जीवामहे वर्गम्, the Nirukta has दुर्मिष्टे वर्ग वृत्तयः.—This śloka is not found in A.

<sup>a</sup> I take *asyandana* to be a noun, as, according to the reading of the Nirukta, nine means of livelihood are here enumerated. <sup>b</sup> This is, of course, the answer of the seers; cp. 137, note <sup>b</sup>. The context indicates that this śloka, though found in Bm<sup>1</sup> only, is appropriate here, while its obviously un-Vedic character shows it to be out of place in the Nirukta. Hence there can be little doubt that it is an interpolation from the BD.; this is more likely than that it should have been introduced into both works from some other common source. Durga does not comment on the śloka. Cp. Indische Studien, ii. 158. Somewhat similar enumerations are found in Manu x. 116 (*daśa jīvanaketavāḥ*); and Yājñīvalkya iii. 42 (*āpattau jīvanāḥ*): cp. the Mitākṣarā on this passage.

139. In praising (Indra) the seer Śiśu, son of Aṅgiras, declared (this) to him with the hymn 'Variously' (*nānānam*: ix. 112) in the presence of the (other) seers.

सुवदेव Am<sup>1</sup>, अव सुवर् B.—ऋषिर् fk, ऋषिर् b, ऋषिर् hm<sup>1</sup>r.—ऋषिवाम् f, ऋषिवाम् b, ऋषीवाम् hm<sup>1</sup>r.—एव Am<sup>1</sup>, एव B.—The end of the *varga* is here marked by २८ in bsk, not in d.

#### 29. Indra and the seers. Value of penance.

140. Now to all of them Indra said: 'Do ye perform very severe penance; for without penance this distress cannot be removed.'

त्वाह सर्वासु Am<sup>1</sup>, त्वाहवीत्सर्वास् bfk, (०द्रः) प्राहवीत्सर्वास् r.—तपश्च hm<sup>1</sup>r, तपश्च b, तपस्स f.—व द्युते तपसः शक्तमिद्दं b, व गृद्यते तपः शक्तमिद्दं fk, व द्युते तपसा शक्तं विना hd, व द्युते तपसा शक्तं वना m<sup>1</sup>, व द्युततपसा शक्तं विना r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, वातप्रतपसः शक्तमिद्दं r.—द्युतं bfk, द्युतं hm<sup>1</sup>r.

141. Now all of them, desirous of obtaining heaven, performed penance. Then in consequence of fierce austerity they pronounced stanzas relating to (Soma) Pavamāna (*pāvamāni*).

शुवर् hm<sup>1</sup>r, श्रवर् b, श्रवन् f, शुवन् k.

142. One who is not envious, is studious, obedient, and practises penance, purifies ten ascendants and descendants as well as himself.

पूर्वापराण् hdr, पूर्वापरतः, पूर्वाण् पराण् bm<sup>1</sup>.—वंशाण् hm<sup>1</sup>r, वंशाण् bfr.—ष hm<sup>1</sup>r, ताः bf, ता k.

143. And whatever sin he has committed with mind, speech, body, and food—purified from all that, he enjoys the fruit of Vedic study <sup>a</sup>.

थष्टा० hm<sup>1</sup>r, थष्टा० bfr.—“वागदेहनोऽनीः r, “वागदेहमोऽनीः f, “वागदेहमोऽनीः b, “वागदेहतो अनीः hdr<sup>3</sup>, “वागदेहहो अनीः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—स्ताव्यायप्रसमनुति A, ऋषिसत्त्वोऽनीमा-मुष्टात् B, ऋषिसत्त्वोऽनीमियात् m<sup>1</sup>.

<sup>a</sup> Or, according to the reading of B, 'will attain to the same world as seers.' The reading of A is somewhat favoured by that of the Rgvidhāna (iii. 2. 5), which with reference to the Pāvamāni verses says: *svādhyāyapuṣyam atulāpūtaḥ prāpynoti cākṣayam*.

A 144. The Pāvamāni Gāyatrīs <sup>a</sup> are the supreme Brahma, the bright, eternal light <sup>b</sup>. He who here at his latter end (*ante*), restraining his breath <sup>c</sup>, intent on them,

स्त्री m<sup>1</sup>r, स्त्री hd.—This sloka is not found in B, but in A and m<sup>1</sup> only.

<sup>a</sup> Cp. Rgvidhāna iii. 1. 1: *svādiṣṭhayeti gāyatrīḥ pāvamānīr japed dvijāḥ*; cp. Nirukta v. 2, 3. <sup>b</sup> Op. RV. ix. 113. 6, 7: *yatra brahmā . . . , yatra jyotiḥ ajasram*. <sup>c</sup> Cp. Rgvidhāna iii. 3. 5: *prāṇān āyanya ca dhyāyēd ante devān pūṭān r̥ṣīn*; cp. also iii. 4. 2, 3.

145. and he who should meditate on Pāvamāna, the Fathers, the Gods, and Sarasvatī <sup>a</sup>—to his fathers milk, melted butter, honey, and water will flow (*upavarteta*).

धायेभस्त्र hm<sup>1</sup>r, धायेभस्त्र fr, धायेभस्त्र b.—“स्त्रोपवर्तीत hbfkr, “स्त्रोपतिष्ठित r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> Cp. Rgvidhāna iii. 3. 6: *sarasvatīm cārcayīta payo 'mbumadhusarpiṣā*; and iii. 2. 3: *akṣayyān ca bhaved dattān pīrbhyāḥ paramānā madhu*.

B 146. This Maṇḍala, addressed to Soma, containing one hundred and fourteen hymns, is called 'Pāvamāna,' and seven lessons (*anuvāka*) are (contained in it) <sup>a</sup>.

मूलं शतं bfkr.—पावमानम् r, वीषमाचम् bfkr<sup>2</sup>.—चतुर्वाकाण्डं fr, “काण्ड b.—The end of the *varga* is here marked by २९ in bfr.

\* This śloka is not found in A or m<sup>1</sup>, but in B only. Nevertheless it is probably original, as the wording of the introduction to the ninth Maṇḍala in the Sarvānukramaṇī appears to be based on it: *navamāṇī maṇḍalam pāvamāṇī saumyam*. As the *varga* comes at the close of a Maṇḍala the abnormal number of seven ślokas is hardly sufficient to throw doubt on the genuineness of some of the latter. (Cp. above, v. 102, note \*.) If any of them is a later addition, 144 is the most likely to be such.

### Maṇḍala x.

#### 30. Deities of RV. x. 1-8. Triśiras and Indra.

147. Trita saw seven hymns addressed to Agni (beginning), 'Before' (*agre*: x. 1-7), but Triśiras, son of Tvaṣṭṛ, the next hymn (beginning) 'Forth with his banner' (*pra ketunā*: x. 8).

स्वाद्रसु hm<sup>1</sup>r, स्वाषु त्रु f, स्वावसु k, तु स्वाद्रस् b.

148. Now six (stanzas) of this (hymn) are addressed to Agni (x. 8. 1-6), while with the triplet which follows, 'Of him' (*asya*: 7-9), he praised Indra at the end of a dream: such is our sacred tradition.

स्वस्त्रा hdr, तस्त्रा br<sup>5</sup>.—This śloka is omitted in fkr<sup>2</sup>.

149. Triśiras, who could assume all forms (*viśvarūpadhṛk*), being the son of a sister of the Asuras, became the domestic priest of the gods from a desire of (rendering) a service (to the former)\*.

सहि hm<sup>1</sup>rb, स ह fkr<sup>3</sup>r<sup>5</sup>.—प्रियकाम्यथा Am<sup>1</sup>, चयकाम्यथा B.—०रूपधृक् hd m<sup>1</sup>fk, ०रूपवृक् b, ०रूपमृत् r.

\* Or, according to B, 'from a desire for their (the gods') destruction.'

150. Now Indra became aware that the seer (Triśiras) had been sent by the Asuras among the gods. He then with his bolt quickly struck off<sup>a</sup> those three heads of his.

तमूषि प्रहितं bfr, तमूषि प्रहितो k, तमूषन् प्रहितस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, महितस् r<sup>3</sup>, तं सृश्वर-हितस् hd, तं सृश्वरहितस् m<sup>1</sup>.—तुरुषे hm<sup>1</sup>r, विविदे bsk.—ताम्बाशु hdbk, तस्त्राशु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—शिरांसि शीर्षाश्चाहिदत् hdr<sup>3</sup>, शिरांसि शीर्षाच्छिदत् m<sup>1</sup>r, शिरांसि शीर्षाच्छिदत् प्रसुः f, शीर्षाच्छिदत्प्रसुः b.

\* The expressions used in RV. x. 8. 9 are: *avābhīnat* and *triśiśīrṣā parā varak*.

151. The mouth with which he drank Soma became a franco-line partridge (*kapiñjala*) ; that with which he drank Surā (became) a sparrow (*kalarīka*) ; while that with which he ate food became a partridge (*tittiri*)<sup>a</sup>.

सुरापाणम् hdbfk, सुरापाणम् m<sup>1</sup>r.—The end of the *varga* is here marked by ३० in hmbfk, not in d.

<sup>a</sup> For similar transformations cp. what became of the skins of Apāla (above, vi. 106) and of the members of Agni (below, vii. 78-80).

### 31. Deities of RV. x. 9-14.

152. Him (Indra) divine (*brāhma*) Speech (*vāc*) addressed : 'Thou art a Brahman-slayer, Lord of a hundred powers (*satakratu*), since thou hast slain Viśvarūpa who sought refuge (*prapanna*) with averted face<sup>a</sup>'.

प्राणी hm<sup>1</sup>rbfk, तीव्रा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—यस्मात् hm<sup>1</sup>rbfk, यस्मं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, who was defenceless and did not attack.

153. Him (Indra) the seer Sindhudvīpa<sup>a</sup> himself besprinkled, to the accompaniment of the hymn (*sūktena*) 'O Waters' (*āpah* : x. 9), for the removal of that unpropitious sin.

पूषिर् bfkr, पूषिर् Am<sup>1</sup>.—पशुत्वं MSS. and r (cp. various readings of रोग-पशुत्वं above, iii. 114).

<sup>a</sup> Alternative seer of RV. x. 9 ; see Ārāṇukramanī x. 3 ; Sarvāṇukramanī on RV. x. 9.

154. Yama rejects Yāmī who solicits him with a view to sexual intercourse : the dialogue, 'Hither, indeed' (*o cit* : x. 10), of those two children of Vivasvat is (descriptive of) that.

तदो चिदिति Am<sup>1</sup>, ची चित्सवायं (the fuller *pratika*) B.

155. The two (hymns beginning) 'The bull' (*vṛṣā* : x. 11, 12) are addressed to Agni. In the hymn (*atra*) 'I yoke for you' (*yuje vām* : x. 13) the two oblation carts are praised together. In 'Him who has passed away' (*pareyivāṁsam* : x. 14) the Middle Yama<sup>a</sup> is praised.

युजे वामच B, युजेत्येतेन Am<sup>1</sup> (युजत्यौ r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>).—परेयिवांसमित्यच bfkr, परेयिवांसमित्येत्यित् hr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, त्येत (त्यूयते) d, परेयिवांसं सूतेऽस्मिन् m<sup>1</sup>.—155<sup>d</sup>, 156<sup>abc</sup>, and II.

सं in 156<sup>d</sup> are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> (doubtless because 155<sup>d</sup> begins with सूर्यते and 156<sup>d</sup> begins with संसूर्यते).

\* Cp. Nirukta xi. 18, where Yāska, in commenting on the words *madhyamāḥ pitareḥ* in RV. x. 15. 1, remarks : *mādhyamiko yama ity āhus, tasmān mādhyamikān pitṛn manyante.*

156. Then the Atharvans, the Bhṛgus, the Aṅgirases, the Fathers are praised together in the sixth (stanza) there (x. 14. 6), as groups of gods (*devagāna*) connected with heaven (*dyubhakti*).

पिरसः पितरः hdm<sup>1</sup> (this is the order in RV. x. 14. 6), पितरोऽपिरसः br, पितरो पितरः fk.—सह hdm<sup>1</sup>bfk, च ह r.—तच्च hdkr, तच्च bfm<sup>1</sup>.—The end of the *varga* is here marked by ३१ in hm<sup>1</sup>bf, not in kd.

### 32. Deities of RV. x. 14 (continued), 15, 16. Three Agnis.

B 157. Yama is frequently seen praised with the Fathers and the Aṅgirases in the formulas; for in the verse 'Vivasvat' (*vivasvantam* : x. 14. 5<sup>o</sup>) he (himself appears as) a Father.

संसुतो दृश्यते bfkr, दृश्यते संसुतो m<sup>1</sup>.—मन्त्रेषु चक्षयः पादे bfkr, मंत्रस्य चक्षयादे m<sup>1</sup>.—157-159<sup>a,b</sup> are found in B and m<sup>1</sup> only.

B 158. Yama is praised with the Fathers in conjunction with the deceased man who is to be hallowed (*samśkārya*). In the three (stanzas) 'Go forth, go forth' (*prehi prehi* : x. 14. 7-9) prayers for the deceased man are uttered.

B 159. The god Yama is Lord of the Fathers; therefore he owns the hymn (*sūkta-bhāj*).

In the triplet 'Run past' (*ati drava* : x. 14. 10-12) the two dogs<sup>a</sup> (are praised). The following (hymn) 'Let them arise' (*ud iratām* : x. 15) is addressed to the Fathers<sup>b</sup>.

उदीरताम् Am<sup>1</sup>, उदीरतम् f, उदीरिताम् b, उदीरितम् kr.

\* Cp. Sarvānukramanī : *trcaḥ svabhyām.*      <sup>b</sup> Cp. Sarvānukramanī : *udīratām .. pitryam.*

A 160. But with the following hymn (the seer) proclaims the rite in the burning ground.

There were three Agnis belonging (respectively) to the Fathers,

the Gods, and the Asuras : the two who bear oblations (*havya*) and food offerings (*kavya*) and he who is called Saharakṣas<sup>a</sup>.

उत्तरेण तु  $h^m^1r^3$ , परेषिद् ।.—160<sup>a,b</sup> is found in  $Am^1$  only, not in  $bfkr^3r^5$  (nor presumably  $r^7$ ).—च चम० ।, च म०  $hd$ , चाम०  $fk$ , चाम०  $b$ .—सहरक्षा च चाम यः  $B$ , सहरक्षिणा सह  $A$ , सहरक्षणा चमः  $m^1$ .

\* That is, *havyavāhana* is the Agni of the gods; *kavyavāhana*, of the Fathers; and *saharakṣas*, of the demons.

161. Now with regard to these (*tattra*) the (hymn) 'Not him' (*mainam* : x. 16) is (in) praise of the bearer of food offerings (*kavya*). Other (hymns), however, are (in) praise of the divine (Agni), not of this one (connected with the Fathers), nor of the demoniac one (*āsura*).

सेतत्पव्याहगवंसुतिः  $Am^1$ , त्वाह कव्याहगमेष्व तु  $B$  (तु  $bfk$ , च  $r^3r^5r^7$ ).—देवस्त  
 $h^m^1r^3f$ , देवस्त  $br^5$ , देवस्त  $kr$ .—“सुरक्ष च  $Am^1$ , “सुरक्ष तु  $B$ .—The end of the *varga* is here marked by ३२ in  $h^m^1bfk$ , not in *d*.

### 33. Story of Saranyū: RV. x. 17.

162. Tvaṣṭṛ<sup>a</sup> had twin children, Saranyū as well as Trisiras. He himself gave Saranyū in marriage to Vivasvat.

चिद्गिरा: सह  $h^m^1bfks$  (RV.), (“युस्”) चिद्गिराचिद्  $n$ , सहश्री च ह  $r^1r^4r^6$ , (“युस्”) चिद्गिराच इ  $s$  (AV.).—सरस्यां  $rs$  (RV.), सरस्यां  $hds$  (AV.), सरस्यु  $bfk$ .

\* The following story, vi. 162-vii. 6, is quoted in the *Nītimafjari* on RV. i. 116. 6 and by Śāyana on RV. vii. 72. 2 as well as AV. xviii. i. 53 (cp. the quotations from the BD. and the *Nītimafjari* in M. M.'s RV.<sup>2</sup> vol. iv, p. 5; cp. vol. iii, p. 11). Kuhn prints the text of the passage in Kuhn's *Zeitschrift*, vol. i, p. 442. It is also translated by Muir, *Original Sanskrit Texts*, vol. v, p. 228. Cp. *Nirukta* xii. 10, 11 on the story of Saranyū, and Roth, *Erläuterungen*, p. 161. Śāyana also gives a prose version of the story in his introduction to RV. x. 17. Cp. Lanman, *Sanskrit Reader*, notes, p. 381.

163. Then Yama and Yami were begotten on Saranyū by Vivasvat. And these two also were twins, but the elder of the two was Yama.

सरस्यां  $s$ , सरस्या  $br^2r^5r^7$ , सरस्योर्  $m^1$ , सरस्योर्  $f$ , सरस्यु  $hd$ , सरस्यु  $n$ .—जाति  $h^m^1rbfkn$  (*Nirukta* xii. 10), जाति  $ti$   $s$ .—ती चायुमी  $h^m^1rbfk$ , तायुमी  $s$ .—यमायिद् MSS.  $rs$ , यमो यातां  $s$  (AV.).—यमः  $h^m^1rs$ , यमो  $bfk$ . The last pāda in Śāyana (RV.) reads: यातां यमा च यै यमः. —The end of the *varga* is here marked by ३३ in  $bfk$ , not in  $m^1bd$ .—The last pāda is repeated in  $b$ , not in  $f$ .

## 1. Story of Saranyū (continued).

1. Now Saranyū having created, in the absence of her husband, a female similar (to herself) and having entrusted to her the pair (of children), turned herself into a mare and departed.

कृष्णा  $m^1$ rs, कृष्णा bsk, कृष्णा hd, कृष्णा ns (AV.), कृष्णा  $r^1r^4r^6$ .—मित्रुं MSS. rs, तमुंगं s (AV.).—मूलापचक्रमे bskrn, मूला प्रचक्रमे s (cp. Nirukta xii. 10: मृद्राव), मूलोपचक्रमे  $hdr^1r^4r^6m^1$ .

2. But Vivasvat, in ignorance (of this), begot Manu on that (substitute). He (Manu) became a royal seer, like Vivasvat in brilliance.

तम्भामवनयन्  $m^1$ bfkrns, तम्भां प्रवनयन् hd.—रावर्षिरमवत्सोऽपि Am<sup>1</sup>, रावर्षि-रासीत्स मनुर् Bns.

3. When, however, he (Vivasvat) had become aware that Saranyū had departed in the shape of a mare, he quickly went after the daughter of Tvāstr, having turned himself into a horse with similar characteristics (to hers).

विज्ञाय  $m^1$ br, विज्ञाय  $hdr^3$ , विज्ञाय f.—चतुर्ष्पिणीं hbrs (AV.), चतुर्ष्पिणीं fk, चातुर्ष्पिणीं s.—वाजी MSS. rs, चत्पीं s (AV.).—सत्प्रयाः  $m^1$ bfkr $r^1r^4r^6$ ns, सत्प्रयाः  $hdr^3$ , चत्प्रयाः r.

4. And Saranyū, recognizing Vivasvat in the form of a steed, approached him for sexual intercourse, and he covered her there.

सरकूस Am<sup>1</sup>, सरकूसं Bn, सरकूसु s, सरकूसु s (AV.).—विद्विता Am<sup>1</sup>, विज्ञाय Bns.—हयर्ष्पिणम् hm<sup>1</sup>rsks, हरर्ष्पिणम् b, हरर्ष्पिणम् r<sup>1</sup>.—मित्रुनाथोपचक्राम hm<sup>1</sup>r, मित्रुनाथांपचक्राम b, मित्रुनाथापचक्राम  $r^2r^6r^7$ , मित्रुनाथोपचक्राम fk.

5. Then in their agitation the semen fell on the ground. And the mare, through desire of offspring, smelt the semen.

देवेन MSS. rs, योगेन s (AV.).—शुक्रं fkdrns, शुक्रं hm<sup>1</sup>s (AV.), शुक्रं b.—उप-विद्वत् bfr, उपविद्वत् hdk, उपविद्वति  $r^1r^4r^6$ s (AV.).—सत्पुर्णं rns, तप्तुर्णं d, तप्तुर्णं b, तप्तुर्णं f, तप्तुर्णं hm<sup>1</sup>s (AV.).—The end of the *varya* is here marked by १ in bsk, not in hdm<sup>1</sup>.

## 2. Story of Saranyū (concluded). Deities of RV. x. 17.

6. Now from the semen which had just been smelt there came into being two youths, Nāsatya and Dasra, who are praised as 'Aśvins' <sup>a</sup>.

आद्रात्माचाकुक्षात् rnf (ऽकु० f), ओमाचाक्षात् b, ओमाचामुक्षात् h, ओमाचुक्षात् d, ओमाचुक्षा k, आद्रात्माचाकुक्षं तत् s.—यौ सुताव् hm<sup>1</sup>bs, यौ सुताव् fkr, यौ तु ताव् s (AV.), यौ तु ती r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—अश्विनाव् hdm<sup>1</sup>bfkrns, वाजिनाव् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The quotation ends here in Śāyaṇa (RV. and AV.), but the Nītimāñjari quotes <sup>7</sup><sup>ab</sup> also.

7. Yāska regards this as a story <sup>a</sup> of Vivasvat and Tvaṣṭṛ together in the couplet 'Tvaṣṭṛ' (tvaṣṭā : x. 17. 1, 2) which has Saranyū for its deity.

द्वृष्टे hdm<sup>1</sup>rbfk, तुष्टे r<sup>6</sup>r<sup>7</sup>.

<sup>a</sup> Yāska, who comments on both stanzas 1 and 2 of RV. x. 17, remarks in Nirukta xii. 10 : *tatretihāsam ācakṣate*.

8. The two verses (beginning) 'Pūṣan' (pūṣā : x. 17. 3<sup>ab</sup>) are addressed to Pūṣan, but the two next (3<sup>cd</sup>) to Agni <sup>a</sup>; even the third (3<sup>e</sup>) may optionally (vā) be addressed to Pūṣan; and the other three (stanzas) which follow (4–6) are also <sup>b</sup> (addressed to him).

द्वावपियाव् r<sup>6</sup>r<sup>7</sup>, द्वावपियाव् fk, द्वावपियाव् b, द्वौ लापियाव् r, द्वौ लापिया hd.—पौष्णस्त्रियस्त्राव्याः परास्त्रु याः hm<sup>1</sup>r, पौष्ण पौष्णस्त्राव्याः परास्त्रियाः b, पौष्ण पौष्णस्त्राव्या परपस्त्रियाः f, पौष्ण: पौष्णस्त्राव्यापरस्त्रुष्टः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

<sup>a</sup> The Sarvānukramaṇī says nothing about the last two pādas of x. 17. 3 being addressed to Agni. <sup>b</sup> The reading of B is somewhat more explicit: 'The third pāda also may optionally be addressed to Pūṣan; the triplet which follows (*para*) that (third stanza) is addressed to Pūṣan.'

9. But one (stanza) in this hymn (*atra*), which follows the triplet addressed to Sarasvatī (7–9), is (in) praise of the Waters (10), while in the next triplet, 'The drop' (*drapsah* : 11–13), Soma is praised indirectly (*parokṣa*).

सूर्यविका hr, तुविके d, तु तविका b, तु तत्विका r<sup>6</sup>r<sup>7</sup>, लिका fkr<sup>3</sup>.

10. But the next (stanza), 'Rich in milk' (*payasvatī*: 14)<sup>a</sup>, has the waters for its deities or is a benediction. The (next) four<sup>b</sup> (stanzas: x. 18. 1-4) are (in) praise of Death and are applicable (*klpta*) in the funeral (*antya*) ceremony<sup>c</sup>.

अव्देवता० hm<sup>1</sup>r, अव्देवता० bskr<sup>2</sup>r<sup>6</sup>r<sup>7</sup>.—०वाहो या० hm<sup>1</sup>r, ०वाहः b, ०वाहः sk.—मृत्योरव्ये० m<sup>1</sup>, मृत्योरव्ये० hd, मृत्यो० यातो० b, मृत्यो० यांगी० f.—कृपाश० m<sup>1</sup>r, कृपाश० hd, कृपाश० br<sup>6</sup>, कृपाश० f.—The end of the *varga* is here marked by <sup>2</sup> in bsk, not in hdm<sup>1</sup>.

<sup>a</sup> The correct *pratīka* is *payasvatī*. <sup>b</sup> Cp. Sarvānukramanī: *catastro mytyu-devatāḥ*; AGS. iv. 6. 10. <sup>c</sup> Cp. below, vii. 15: *antyakarmāṇī*.

### 3. Detailed account of the funeral hymn RV. x. 18.

B 11. The (stanza) 'These' (*ime*: x. 18. 3) prays for long life for those who have escaped death; 'For the living this' (*imam jivebhyah*: 4) again prays (for it) for them in the ceremony with the barrier (*paridhi*)<sup>a</sup>.

आशासे० m<sup>1</sup>fk, आशासा० br.—इमे ज्वोन्० r, इमो ज्वो० b, इमे यो० m<sup>1</sup>, इमो यो० (यीवन्) f.—आशासे० m<sup>1</sup>kr, ०सा० f, आशासाव्० b.—तेभः परिधिकर्मणि० br, सूतेभः परिधिकर्मणि० fk m<sup>1</sup>.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> RV. x. 18. 4: *imam jivebhyāḥ paridhiṁ dadhāmī*; cp. Sāyaṇa; AGS. iv. 6. 9.

12. 'As' (*yathā*: x. 18. 5) is addressed to Dhātr; the next to Tvaṣṭṛ (6), then with another (7), 'These wives' (*imāḥ*), he (the seer) utters a prayer for the women in the ceremony with collyrium (*āgñjana*)<sup>a</sup>.

तथैवाज्ञनकर्मणि० B, तथा परिधिकर्मणि० A: the latter reading is probably due to a clerical error repeating the last word of the preceding śloka, which in that case (though occurring in B only) must have been original. The preceding śloka mentions the stanza which refers to the *paridhi*, the present śloka mentions the one which refers to *āgñjana*.—This śloka is wanting in m<sup>1</sup>.

<sup>a</sup> Cp. RV. x. 18. 7: *imā nārīr... āgñjanena sarpiṣā sany viṣantu*; AGS. iv. 6. 11, 12.

13. With the (stanza) 'Rise up, O woman' (*ud iṛṣva nāri*: x. 18. 8) the wife ascends (the funeral pyre) after her dead (husband)<sup>a</sup>. The younger brother of the departed, repeating (the stanza), prohibits (her).

मृतं पत्न्यनुरोहति  $m^1$ , मृतं पत्न्यनुरोहति  $hd$ , मृतपत्नी तु रोहती  $r$ , मृतं पत्नी तु रोहति  $fk$ , मृतं पत्नी तु रोहती  $b$ , मृतमन्वाद्वरोहति  $r^1r^4r^6$ .—निवद्य  $m^1$ , निवद्या  $hd^3$ , निवदात्  $bfk$ , निवदा  $r^1r^4r^6$ .

\* Had the MS. evidence not been so strongly in favour of *anurohati*, I should have been inclined to adopt the corrected reading of *b*: *mṛtam patniṇ tu rohati*, as giving a better construction: 'with RV. x. 18. 8 he prohibits the wife mounting the (funeral pyre of the) dead man'; cp. *Rgvidhāna* iii. 8. 4: *devaro 'nvārurukṣanś ud īṛveti nivartayet*; and with *rohati* cp. below, vii. 130: *suryām ārohatiṇ patim*; AGS. iv. 2. 18.

B 14. The Hotṛ ought to perform this rite, should there be no brother-in-law, because a Brāhmaṇa enjoins that (the widow) should not follow the departed (husband) <sup>a</sup>.

This śloka is not found in A, but in B and  $m^1$  only.

\* That is, by burning herself with him on the funeral pyre. On the whole history of *Sati* see Jolly, Recht und Sitte, in Bühler and Kielhorn's Encyclopaedia of Indo-Aryan Research, vol. ii, part 8, p. 67 ff.; cp. also Lanman, Sanskrit Reader, notes on RV. x. 18.

B 15. This law regarding women may or may not apply to the other castes.

In taking the bow (from the hand) of the departed man, one should mutter (the stanza) 'The bow' (*dhanuh*: x. 18. 9) <sup>a</sup> for the sake of averting evil. And because these (stanzas) are employed on the burning ground at the funeral ceremony,

The first line of 15 is found in B and  $m^1$  only.—The second line follows the reading of B; the reading of *Am<sup>1</sup>* is:

शास्त्रं च यपत्न्यसां धनुरित्युत्तरामृचम् । (यपत्न्यं  $r^1r^3r^4r^6$ , यपत्न्यं  $b$ ).

I have preferred the former, as it follows the text of the RV. (धनुरित्यादाद्वानो मृतस्त्रं) and as यपत्न्यसां in A seems to make no sense.—यपत्न्यादेताः (=तृचः) B, यपत्न्यादेते (=तृचः) *Am<sup>1</sup>*: cp. next śloka.—रमश्चाने चात्मकर्मणि B, रमश्चानेष्वात्मकर्म सु *Am<sup>1</sup>* (०चत्वं  $hd^3$ , ०चत्वं  $r^1r^3r^4r^6$ ).—The end of the *varga* is here marked by ३ in *bfk*, not in *hd*.

\* Cp. AGS. iv. 2. 20.

#### 4. Formulas in which no deity is mentioned.

16. one should state the deity of this triplet (x. 18. 7-9) <sup>a</sup> to be Death (*mṛtyu*). For in the formulas (in which it is) not expressly mentioned <sup>b</sup>, one should state the deity from the ceremony.

तुष्मास्त्र॑ r, तुष्माद॑ bfk, तुष्मास्त्र॑ Am<sup>1</sup>.—देवतां मृत्युर॑ r, देवता मृत्युर॑ hdm<sup>1</sup>, देवता मृत्युम॑ b, देवता मृत्यु॑ f.

<sup>a</sup> I have preferred the reading *trcasya* to *dvrcasya*, because, the deity of stanza 6 having been stated (in 12), the next three stanzas (7-9) have been discussed with reference to their contents (in 12-15). The Sarvānukramanī states RV. x. 18. 7-13 to be *pitṛmedhāḥ*. <sup>b</sup> Cp. note <sup>a</sup> on i. 20.

17. When there is lack (of a deity) from the (evidence of the) formula and the ceremony as well, Prajāpati is (the deity)<sup>a</sup>.

Now as to the following four (stanzas: x. 18. 10-13) here, 'Approach' (*upa sarpa*: 10) is addressed to the Earth.

प्रापतिरसंभवे hm<sup>1</sup>rbfk, प्रापतिरिदं चर्वी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. Sarvānukramanī on the last stanza of RV. x. 18: *antyā . . prājāpatyā vā sāgniruktā*; on which Śadguruśīya remarks: *sā cagniruktā: aprakāśadevatābhikhānā*. See his further discussion on the word *aniruktā* and my explanatory note, p. 183.

18, 19. Their application is in the ceremony of collecting the bones<sup>a</sup> of the departed. Now with the last (stanza) 'In the future' (*pratīcine*: x. 18. 14) he (the seer) expresses a prayer (in saying), 'As having taken away (my) other days, the Fathers placed (me) in (past) days,

B (so) they also restored me, about to die (*prayantam*), to life in days to come' <sup>b</sup>.

18<sup>cd</sup> follows the reading of Am<sup>1</sup> ('हानि अप० r, 'हावप० hdm<sup>1</sup>). The reading of B is:

प्रतीचीन चूचं सेतामपवृत्तोत्तरासु तत् । ('अोत्तरासु bfk).

19. अहःसु Am<sup>1</sup>, अहसु fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अहस b.—दधुर॑ m<sup>1</sup>, दधुर॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, दधुर॑ hdbfk (RV. x. 18. 14: प्रतीचीने मामहणि . . दधुः).—एत्वाशाश्वे r, एत्वाशांश्वे b, एत्वाशांश्वे f, अभ्याशाश्वे Am<sup>1</sup>.—स्वयाशिष्वः r, स्वयाशिष्वः b, 'स्वपाशिष्वः f, समाशिष्वः hdm<sup>1</sup>r<sup>3</sup>.—मां rf (RV.), मां m<sup>1</sup>bk.—प्रथतः fkr<sup>2</sup>, प्रथतः b, द्रथतः r, प्रेतः m<sup>1</sup>.—समवीवयण् bfr, 'व्यत् k.—19<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. AGS. iv. 5. 7. <sup>b</sup> This is an attempt to interpret the obscure last stanza of RV. x. 18: *pratīcine mām akān iṣvāk parparam tvāg dadkuḥ*, &c. If the reading of A is taken by itself, it probably means: 'The Fathers, having as it were (yathā) taken away (my) other (past) days, have placed me in (future) days.' In that case the additional line of B would look like an explanation of this. I have preferred the reading *dadkuḥ* because it is the form used in the RV. itself.

20. Now the (hymn) 'Turn back' (*ni vartadhwam*: x. 19) is (in praise) of Cows; some regard it as (in praise) of the Waters. The latter hemistich of the first (stanza: 1<sup>o</sup>) is, however, addressed to Agni-Soma<sup>a</sup>.

एतीदं तु A, एतीयं तु m<sup>1</sup>, एवं सूतं B.—प्रथमायात् A<sup>1</sup>, प्रथमायात् B.—The end of the *varga* is here marked by ४ in hbfk, not in d.

<sup>a</sup> Op. Sarvānukramanī: *āpāt gavyam vā .. agnīṣomīyo dviśīyo 'rdharcaḥ*.

### 5. Deities of RV. x. 19-27.

21. The sixth (stanza) is addressed to Indra (x. 19. 6), while in the second both the gods<sup>a</sup> are incidentally mentioned (2). Now the hymn which contains a line of ten syllables<sup>b</sup> (x. 20. 1) is described as intended to avert evil (and) as connected with mind<sup>c</sup> (*mānasa*).

सूक्ष्मसूक्ष्मते A<sup>1</sup>, सूक्ष्मसूक्ष्मरम् B.

<sup>a</sup> 'Both the gods' (*ubhas devas*) is rather vague: the two mentioned in the second stanza are Indra and Agni. The Sarvānukramanī makes no reference to the deities of RV. x. 19. 2 and 6. <sup>b</sup> Meyer, Rgvidhāna, p. xxviii, thinks this line is here regarded as a whole hymn. <sup>c</sup> This hymn begins with a single verse instead of a stanza: *bhadram no apि vātaya manah*. The Sarvānukramanī remarks: *ādyā gkapadā, pāda eva vā sāntyarthāḥ*. On this pāda cp. Oldenberg, Prolegomena, p. 511. 21<sup>o</sup> = Rgvidhāna iii. 8. 6<sup>a</sup>; cp. the whole śloka there:

*daśākṣaram tu sāntyartham bhadram na iti sāpsmaret;  
nityam japeci chucir bhūtvā: mānasaṁ vindate sukham.*

22. Now here after two hymns addressed to Agni (x. 20, 21) there follow three addressed to Indra (beginning) 'Where?' (*kuha*: x. 22-24). Now in the last of the hymns to Indra there is one triplet 'Ye two' (*yuvam*: x. 24. 4-6) addressed to the Aśvins.

ऐद्राष्टाम् A<sup>1</sup>b, ऐद्राम् fk, ऐद्राम् r.

23. 'Happy' (*bhadram*: x. 25) is addressed to Soma; 'Forth indeed' (*pra hi*: x. 26) is addressed to Pūsan. The three following (beginning) 'It shall be' (*asat*: x. 27-29) are addressed to Indra: with the first (27) of these (Indra), being exhilarated, proclaims his deeds;

पराष्टस्त् hm<sup>1</sup>bfk, पराष्टस्तः r.—मत्तः स्त् hm<sup>1</sup>rb, मत्तः स r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मत्तेन f, मत्तेन k.

24. how he moves among beings, how he rains and protects<sup>a</sup> is told in this hymn with the eight stanzas (beginning) 'Thou becamest' (*abhūr u* : x. 27. 7-14)<sup>b</sup>.

पाति Am<sup>1</sup>, वाति B.—०सिन्नष्टाभिर् B, ०सिन्नर्धर्चे तु Am<sup>1</sup>.—०भूरिति Am<sup>1</sup>, ०भूरिति B.

<sup>a</sup> Op. above, iv. 34: *parās tu kathayanty agnim yathā varṣati pāti ca.* <sup>b</sup> The details regarding x. 27 given in this and the following ślokas (24-29) are altogether passed over in the Sarvānukramaṇi. This indicates that the mention of details in passages peculiar to B cannot be used as an argument to prove that such passages are later additions because unknown to the author of the Sarvānukramaṇi.

25. (The stanza) 'Seven' (*sapta* : x. 27. 15) praises the Maruts, the next stanza (16) praises the Bolt; (the stanza) 'The fatted ram' (*pivānam meṣam* : 17) adores Agni, Indra and Soma:

मरुत सौति hdbfk, मरुतः सौति r.—सौति वचम् A, पर्वतं सौतु० B.—The end of the *varga* is here marked by ० in f only.

6. RV. x. 27 (continued). RV. x. 28: Dialogue of Indra and Vasukra.

26. (that is) its first hemistich (does so : 17<sup>ab</sup>), while its second one (adores) Parjanya with Vāyu (17<sup>cd</sup>). 'Crying aloud' (*vi kroṣanāsah* : 18) (praises) Agni, but the next (stanza) Sūrya (19).

र्धर्चोऽपरस् B, र्धर्चोत्तरस् Am<sup>1</sup>.—सूर्यमेष तु Am<sup>1</sup>, सूर्यमर्चति B.

27. 'These two of mine' (*etau me* : x. 27. 20) and 'This which' (*ayam yah* : 21)—these two (stanzas) are (in) praise of Indra and the Bolt; and 'To every tree' (*vṛkṣe-vṛkṣe* : 22) (praises) the Bow of Indra. But (in) 'Of the Gods' (*devānām* : 23) the three

27<sup>ab</sup> follows the reading of hm<sup>1</sup>rbsk; the reading of r<sup>1</sup>r<sup>4</sup>r<sup>6</sup> is:

एता उमौ स्तेताविति सूर्येते वचसुत्तरा ।

१८४८ bfr, १८४९ k, (धनु)धिंद्री० hd, १८४९० r<sup>3</sup>, १८४९१ m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

28. bestowers of cold, heat, and rain, Parjanya, Wind (*anila*), and Sun (*bhāskara*), and in the last verse (*pada* : x. 27. 23<sup>d</sup>) both Sun and Wind are praised together.

अस्ते hm<sup>1</sup>r, अस्तो bsk.—सूर्येते च पदे r, सूर्यते च पदे bsk, पदे संसूर्यते hm<sup>1</sup>r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.

29. In the (stanza) 'This is thy life' (*sā te jīvātuh*: 24) either Indra or Sūrya (is praised). But 'Every other' (*viśvo hy anyah*: x. 28) is a dialogue of the seer and of Śakra (Indra).

वा सूर्य एव वा  $h m^1 r b$ , सूर्यस्तु एव वा *fk*.—विश्वो द्युवस्य  $A m^1$ , विश्वो हीवस्य *bfk*, विश्वो हीवस्य *r*.—संवादं सूर्यः  $h m^1 r$ , संवादसूर्ये *f*, संवादो सूर्ये *k*, संवादं सूर्यः *b*.

30. The even (stanzas) are to be recognized as Śakra's, the other stanzas as Vasukra's <sup>a</sup>.

B The daughter-in-law of Indra <sup>b</sup>, seeing the gods had come, but Śakra had not come

$30^{ab}$  follows the reading of B; the reading of  $A m^1$  is:

युग्मा एव तु शक्तस्तु चयुग्मा एव तु लृषिः । (‘क्षमायुः  $h d m^1$ ’).

सुपेत्रस्ताऽ $m^1 r$ , सुपेत्रस्ताऽ*fk*, सुपेत्रस्ताऽ*b* (शक्तस्तु चयुग्मा *S*).—‘जतादेवान् *r*, जतादेवा  $m^1$ , जतां देवी *b*, जता देवा *fk*.— $30^{cd}$ -32 are found in B and  $m^1$  only.—The end of the *varga* is here marked by *॑* in *bfk*, not in  $m^1$ .

<sup>a</sup> Cp. Sarvānukramapī: *indrasya yujah*, *śīśā r̥ṣeh*; Ārśānukramapī x. 12: *indro yujām* *ṛcām* ... *śīśānāṁ vasukrah*. <sup>b</sup> Cp. Ārśānukramapī x. 11: *indrasnuṣā vasukrasya patni*; Sarvānukramapī: *indrasya snuṣā*.

#### 7. Deities of RV. x. 30-33.

B 31. to the sacrifice, addressed (him) in the third person (*parokṣavat*) <sup>a</sup> (saying) : 'My father-in-law has not come; should he come, he would eat grain and would drink Soma <sup>b</sup>'

चर्ष्णं  $m^1 b f k$ , चर्ष्णे *r*.

<sup>a</sup> Cp. Sarvānukramapī: *indrasya snuṣā parokṣavat indram āha*. This is clearly based on  $30^e$  and  $31^a$ , both found in B only. <sup>b</sup> Cp. RV. x. 28. 1: *mama .. śvaśro nā jagāma: jakṣiyād dhānā uta somap papīyāt*.

B 32. The Bolt-bearer on hearing this speech of hers, came that very moment, and standing on the northern altar (*uttarā vedi*), said aloud: 'He bellowing loud' (*sa roruvat*: x. 28. 2).

चणादेत्य  $m^1 b$ , चणादेत्य *k*, चणादेत्य *f*, चणादेत्य *r*.—वेषामुत्तरस्याम्  $m^1 r$ , वेषामुत्तरस्याम् *f*, वेषामुत्तरस्याम् *b*.

33. In the praise of Waters (beginning) 'Forth to the gods' (*pra devatra*: x. 30) the Middle Agni is praised by the name of

‘Child of Waters’ (*apām napāt*) with the third and the fourth (stanza).

मुतीयथा hm<sup>1</sup>r, मुतीयथा b, मुतीयथा fk.—चतुर्षी hm<sup>1</sup>rbf, चतुर्षी k.—सुतो hm<sup>1</sup>r<sup>3</sup>B, सुतो: r.

34. Now (the hymn) which (begins) ‘Hither’ (*ā*: x. 31) is addressed to the All-gods; the one next to that, ‘Forth’ (*pra*: x. 32), is addressed to Indra. One (stanza) ‘Onward me’ (*pra mā*: x. 33. 1) is addressed to the All-gods; the following couplet ‘Together me’ (*sam mā*: 2, 3) is addressed to Indra.

एति hm<sup>1</sup>f, एती b, एदी k, प्रति r.—ैश्वदेवं तु Am<sup>1</sup>, ैश्वदेवं तत् B.—चतुरम् Am<sup>1</sup>, चतुरम् B.—सं भेदिष्ठो hm<sup>1</sup>rbfk, तस्मास्वेष्ठो r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सूषः m<sup>1</sup>rbfk, गृषः hr<sup>3</sup>.

35. The following two (stanzas) adore Kuruśravāna Trāsadasyava (x. 33. 4, 5)<sup>a</sup>. On the death of king Mitrātithi, the seer with the following

अर्द्धतः b, अर्द्धतः r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, अर्द्धतः fk, अर्द्धतः Am<sup>1</sup>.—परे द्वे hm<sup>1</sup>rbfk, पराः षट् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चासदस्वपम् hm<sup>1</sup>r, चासदस्वप्त bfk.—तद्वपातम् hm<sup>1</sup>b, तद्वपातम् fk, तं नपातम् r.—The end of the *varga* is here marked by ० in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. Sarvānukramapīः द्वे कुरुमपवस्तु चासदस्वप्त दानसुतिः ।

### 8. The hymn of Dice: x. 34. Deities of RV. x. 35-44.

36. four<sup>a</sup> (stanzas beginning) ‘Of whom’ (*yasya*: x. 33. 6-9) consoled his (Mitrātithi’s) grandson Upamaśravas<sup>b</sup>. The hymn which (begins) ‘The lively’ (*prāvepāḥ*: x. 34) is called the praise of Dice.

प्राविपा इति bfk, प्राविपा भेति hdm<sup>1</sup>. The Sarvānukramapī has the former *pratīka*.

<sup>a</sup> Another instance of *caturbhīḥ* = *catasrbhīḥ*. <sup>b</sup> *Tan-napātam* from 35. Cp. RV. x. 33. 7: *upamaśravo napān mitrātither iki*. See also Sarvānukramapīः *mṛte mitrātithau rājīḥ . . . rṣir upamaśravasam putram asya (kuruśravapasya) vyaśokayat*.

37. Here the twelfth (stanza) praises the Dice, the ninth, the first, and the seventh (x. 34. 1, 7, 9, 12).

A The thirteenth<sup>a</sup> praises tillage (13) and admonishes the gambler.

But the remaining (stanzas) blame the Dice<sup>b</sup>. Two (hymns

beginning) 'They are awake' (*abudhram* : x. 35, 36) are addressed to the All-gods.

अवाचान् hdm<sup>1</sup>s, तवाचान् bfkr<sup>2</sup>r<sup>3</sup>s.—37<sup>a</sup> in Sāyana reads: अवाचान्द्वचान्स्तोति.—  
नवम्याचा च hm<sup>1</sup>r<sup>4</sup>s, चाचा B.—चागुशास्ति hm<sup>1</sup>r, चागुशास्ति s.—137<sup>b</sup> (चयोदधी  
&c.) is found in hdm<sup>1</sup>r<sup>4</sup>s only, not in bfkr<sup>2</sup>r<sup>3</sup>.—चचांसु शेषा निर्दत्ति hdm<sup>1</sup>, चचांसु  
शेषान्निर्दत्ति r, चचांसु शै॒ शेषान्निर्दत्त॑ च, चचांसु॒ शै॒ शेषां॑ निर्दत्त॑ b.

<sup>a</sup> The first four pādas of 37 are quoted by Śadguruśiṣya, while the fifth is expanded by him as follows: शेषांक्षिर नवाभिः त्वं अक्षां किरवास चावा निर्यान्ते. Sāyana also quotes these lines in his introduction to RV. x. 34; cp. var. lect. in M. M., RV.<sup>2</sup> vol. iv, p. 11.  
<sup>b</sup> The Sarvānukramaṇī gives no details as to the deities of RV. x. 34, simply remarking: *akṣaktiśpratāṇā cākṣakitavānindā ca*.

B 38. Some consider the praise at the end (*para*), 'Of the great Agni' (*maho agneḥ* : x. 36. 12-14), to be addressed to Savitṛ; the teachers Śaunaka, Yāska, and Gālava (consider) the last (14) stanza (to be such)<sup>a</sup>.

This śloka is not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the last three stanzas of RV. x. 36; nor does the Nirukta mention them.

39. 'Obeisance' (*namah* : x. 37) is addressed to Sūrya, 'In this' (*asmin* : x. 38) to Indra. But (the deities) who are praised in the sixth (stanza) of the hymn to Sūrya (x. 37. 6) are incidental; at the end of this (*atra*) hymn there is a couplet addressed to the All-gods (x. 37. 11, 12)<sup>a</sup>.

सौर्यमिष्टम् m<sup>1</sup>kr, सौर्यमिष्टम् bhd, सौर्यमिष्टम् f.—चच्चा तु या: सूताः m<sup>1</sup>r,  
चच्चा तु या सूताः hd, चच्चां तु संसूता b, चच्चां तु संसूतः kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, चच्चां तु संसूत f.—  
निपातिनीक्षा: hdr, निपातिनी ता: m<sup>1</sup>, निपातिनीक्षा: B.—सूताक्षो B, सूताक्षो Am<sup>1</sup>.—वैश्वदेवो B, वैश्वदेवो Am<sup>1</sup>. The form वैश्वदेव, though used in the Nirukta, is found in no other passage of the BD., while वैश्वदेव is extremely common. It may be due here to the end of the preceding word in A: सूताक्षो.

<sup>a</sup> There is no reference in the Sarvānukramaṇī to the deities of RV. x. 37. 6, 11, 12.

40. Now there are three hymns addressed to the Aśvins (beginning) 'Which' (*yah* : x. 39-41), and there are (three) addressed to Indra (beginning) 'As the archer far' (*asteva su*

*pra-* : x. 42-44), but in a hemistich (11<sup>ab</sup>) of the last stanza of the Indra hymns (42-44)<sup>a</sup> Bṛhaspati<sup>b</sup> is praised.

चीणि ऐद्वा० r, चीष्मिक्षा० hdbfk.—०त्तमायासु सतोऽर्धचे० r, ०त्तमायासु सतो धर्षचे० k, ०त्तमायासु सतोऽर्धचे० fr<sup>5</sup> (थाः r<sup>5</sup>), ०त्तमायासु सतो धर्षचे० b, ०त्तमायासु अर्धचे० tu Am<sup>1</sup> (त्वर्ध० hdm<sup>1</sup>).—40<sup>cd</sup> and 41 in m<sup>1</sup> come after 48 (at the end of the story of Ghosā).—The end of the *varga* is here marked by त् in b fk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, in the last stanza of each of these three hymns, that stanza being a refrain.

<sup>b</sup> The Sarvāukramaṇī does not mention Bṛhaspati in the refrain of RV. x. 42-44.

### 9. Deities of RV. x. 45, 46. Story of Ghosā.

41. The two following (hymns), 'From heaven' (*divas pari*: x. 45, 46), are addressed to Agni, but with the last hemistich of the former (x. 45. 12<sup>cd</sup>) Heaven and Earth (12<sup>c</sup>) and the All-(gods : 12<sup>d</sup>) are praised in the respective verses (*pacchah*)<sup>a</sup>.

०त्तमेन तु B, ०त्तमा तु था Am<sup>1</sup>.—पक्षो Bhm<sup>1</sup>r<sup>3</sup>, पक्षा० r.

<sup>a</sup> The Sarvāukramaṇī makes no mention of this hemistich.

B 42. <sup>a</sup>Ghosā, daughter of Kakṣīvat, was disfigured by an evil disease. In the days of old she remained in her father's house for sixty years.

षष्ठि० fm<sup>1</sup>, षष्ठि० bkrn.—42-48 are not found in A, but in B and m<sup>1</sup> only.

<sup>a</sup> The following story (42-47) is quoted in the Nītimāṭjārī on RV. i. 117. 7.—The author here goes back to the Aśvin hymns (39-41) mentioned in 40.

B 43. She fell into great grief (thinking), 'Without son or husband I have reached old age in vain; I (will) therefore resort to the Lords of Light (*śubhaspati*).

महतीं चिक्षां fm<sup>1</sup>bn, महती चिक्षा r, मही चिंता k.—प्रपदे हूँ m<sup>1</sup>rn(g), प्रपदे ह b, प्रपदो हूँ fk, प्रपदा हूँ n.

B 44. Since my father, by propitiating them, obtained youth, long life, health, power, poison for slaying all beings,

यथेती० m<sup>1</sup>rn(g), यथेतो fk, यथाती० b, तथेती० n.—मामकक्षात् m<sup>1</sup>bfskrn(g), मामकी० तात् n.—आराधावाप r, आराधांवाय b, आराधावप० fk, आराधीवप० m<sup>1</sup>, आराधीवाप० n, आराध्य० प्राप० n(g).—०भूतहणि० fkr, ०भूतहण० m<sup>1</sup>br<sup>5</sup>.—चिष्मद् m<sup>1</sup>fk r, चिष्मद् r<sup>5</sup>, चिष्मद् b.—44<sup>cd</sup> (आथुरा० &c.) omitted in n.

B 45. I, his daughter, (would obtain) beauty and good fortune, if to me also were revealed formulas in which the Aśvins shall be praised<sup>a</sup> by me.'

स्वपत्तां च rn, स्वपत्तां च b, स्वपत्ता विव f, स्वपत्ता विव m<sup>1</sup>k.—प्रादुः MSS. and r, सिद्धाः n.—ये शोष्यते bfkn, यो शोष्यते m<sup>1</sup>, ये: शोष्यते r.—मथाश्चिनी bfrn(g), भमाश्चिनी kn.—The end of the *varga* is here marked by Q in bfk, not in m<sup>1</sup>.

<sup>a</sup> Owing to the dropping of *visarga* before *st* in the MSS. the reading is ambiguous, *yai stasyete* or *yais tasyete*; but the future being more appropriate than the present and the verb *stu* being constantly used with reference to deities, but never *tus*, I feel no doubt that *stasyete* is the form intended (cp. 46: *stutau* .. *aśvinau* .. *prītau*).

#### 10. Story of Ghosā (concluded).

B 46, 47. As she reflected thus, she saw the two hymns 'Your encircling' (*yo vām pari-*: x. 39, 40). The two divine Aśvins being praised, were pleased. Entering her organ (*bhaga*) they made her ageless, free from disease, and beautiful (*subhaga*). They gave her a husband and the sage Suhastya as a son.

46. सूक्ष्म द्वे यो वां परि m<sup>1</sup>n, सूक्ष्मात्मि द्वे यो वां परि fk, सूक्ष्मानि शीणि घोषा r, सूक्ष्मानि शीणि योधा b.—भगान्तरम् m<sup>1</sup>bfkrn(g), भगान्तरे n.

47. विवरात्मोगां rn(g), विवरांरोगा k, विवरारोगा bf, विवरारोगान् m<sup>1</sup>, विवरारोगः n.—सुमगां m<sup>1</sup>rn, सुममाश् fk, सुममाश् b.—सुहस्त्यं च सुतं rn, सुहस्त्यश्च सुतं f, सुहस्त्यश्च सुतं m<sup>1</sup>, सुहस्त्यसुतं b.—सुजिम् m<sup>1</sup>bfkr, सुजेः n, मनोः r<sup>6</sup>n(g).

B 48. What the 'Nāsatyas' by means of their two winged steeds (*suparnābhyaṁ*)<sup>a</sup> gave to Ghosā, daughter of Kakṣīvat, is proclaimed by the (stanzas), 'Not of that' (*na tasya*: x. 40. 11) (and) 'Of her that grows old at home' (*amājurah*: x. 39. 3).

ददतुक्षत् m<sup>1</sup>bfk, ददतुक्षी r.—यत्कामवेति m<sup>1</sup>br, यं नामवेति f, ये नामवेति kr<sup>2</sup>.—क्षीर्वते m<sup>1</sup>bfk, क्षीर्वते r.—काशीवते r, काशीवता fk, काशीवता m<sup>1</sup>b.—य तस्मामाशुरो नया f, ये तस्मामाशुरो नया m<sup>1</sup>, य तस्मां माशुरो नया kr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, य तस्मामाशुरो मया b, तथा ददतुक्षरोवसा r: this reading must be a conjecture of Mitra's; for according to his note (p. 197, note 5) his A MSS. (r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>) do not contain the passage, and his three B MSS. (r<sup>3</sup>r<sup>5</sup>r<sup>7</sup>) have the reading य तस्मां माशुरोऽनया. This is the only BD. passage in which I have found evidence of a reading in r which has no MS. authority.

<sup>a</sup> This is probably meant to express that the Aśvins granted Ghosā's prayer at once.

49. There was an Asurī, daughter of Prajāpati, Vikunṭhā by name. She, desiring a son like Indra, performed very severe austerities <sup>a</sup>.

सेष्वस्ती hm<sup>1</sup>fk, सेष्वस्ती r (एष्वस्ती S).—सुमहत्तपः hm<sup>1</sup>rk, सुमहत्तमः f, सुमहत्तपः b.—The end of the *varga* is here marked by ७० in f only. It would have been more natural after the preceding śloka, but the beginning of a story need not coincide with the beginning of a *varga*. By this division the tenth and the eleventh *vargas* contain four ślokas each.

<sup>a</sup> Op. Sarvāukramapī: *vikunṭhā nāmāsuri īndratulyam putram ikanī mahat tapas tepe.*

#### 11. Story of Indra Vaikuntha.

50. She then obtained from Prajāpati her desires (in the form of) various boons. And Indra himself was born of her <sup>a</sup>, as he wished to slay the Daityas and Dānavas.

कामाङ्गेभे f, कामाङ्गेभे k, कामाङ्गेभे m<sup>1</sup>, कामां लेभे hd, कामा लेभे b, कामं लेभे r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—विविधान् वराण् m<sup>1</sup>bfk, सुमहत्तपाः A (probably an erroneous repetition of the end of the preceding line).—तस्मां hdm<sup>1</sup>rb, तस्माण् fk(S).

<sup>a</sup> Op. Sarvāukramapī: *tasyāḥ svayam etendrah patro jajñe.*

51. Once he was engaged in battle with the Dānavas. Of them he slew nine nineties <sup>a</sup> and seven groups of seven.

एकदा दानवैः hdk, एकदानवैः m<sup>1</sup>, एकस्तदानवैः br<sup>1</sup>r<sup>4</sup>r<sup>6</sup>: the reading of hdk is the more probable, because the one दा would easily drop out before the other (as in m<sup>1</sup>), and to write एकस्तद्वारा would be an obvious way of replacing the lacking syllable.—समसञ्चयतः b, समसञ्चयते fk, समसञ्चयत r, समसञ्चयति hdm<sup>1</sup>.—तेषां hm<sup>1</sup>r, तेषां bfk.—सप्तवाण् B, सप्तधाम Am<sup>1</sup>.

<sup>a</sup> With *jaghāna* *tesāñ navatir nava*, cp. RV. i. 84. 13: *jaghāna navatir nava*; the latter words recur in Mahābhārata, ii. 24. 19 (see Hopkins, JAOS., xxii, p. 389). Op. BD. vi. 51, 115.

52. Having shattered with the might of his arm their citadels of gold, silver, and iron, (and) having slain all (of them) in their respective spheres (*yathāsthānam*), as arrayed on earth and in the other (two worlds).

मित्ता r, मित्ता hdm<sup>1</sup> b, वित्ता fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—स्ववाङ्म् hm<sup>1</sup> r, स्ववाङ्म् bfk.—हैम-रौष्यायसीः Bm<sup>1</sup>, हैमवत्तायसीः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, हैमश्वायसी hd.—हत्ता hdrfk, वित्ता b.—पृष्ठिवादिव्यवं hdm<sup>1</sup>bfk, पृष्ठिवादिव्यवं r. Mr. A. B. Keith suggests the very neat correction पृष्ठिवां दिव्यवं (i. e. divi<sub>ava</sub><sup>o</sup>) owing to पृष्ठिवां and दिवि in 53. I have, however, retained the reading given in the text, because no MS. has an anusvāra, because व्यवस्थित is used in an analogous passage (vi. 111, 112), and the distributive sense of यथा in यथाव्याप्तान् is well explained by the आदि in पृष्ठिवादिं.—52<sup>ed</sup> is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

53. On earth he exterminated both the Kālakeyas and the race of Puloma, the archers, and in heaven the notorious (*tān*) offspring of Prahlāda.

बुत्सादथामास hdm<sup>1</sup>, बुत्साद० r, बुत्सादथत्सर्वान् b, बुत्सादथत्सर्वान् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, बुद्ध्यन् सर्वान् fk.—प्रद्वाद० fkr, प्रद्वाद० m<sup>1</sup> b, प्रद्वाद० hd.—दिवि Am<sup>1</sup>, चपि r, चपि b; fk omit two syllables in the last pāda: प्रद्वादत्तन्यि.—This śloka in B comes after 55, but it is evidently in the right place here. Owing to this transposition the end of the *varga* is marked by ७७ in bfk after the next śloka (54); it is not marked at all in hdm<sup>1</sup>.

## 12. Story of Indra Vaikuṇṭha (continued).

54. Having obtained sovereignty among the Daityas (and) puffed up with pride by reason of his might, he began to harass the gods, being infatuated by the craft of the Asuras.

राज्ञं प्राप्तं hm<sup>1</sup>fk, राज्ञं प्राप्तं r, राज्ञिषं b.—This and the following śloka are omitted in r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>.

55. Now while they were being harassed by that same Asura of unlimited power, they fled for succour to Saptagu, most excellent of seers, in order that (the latter) should admonish him (Indra)<sup>a</sup>.

वाध्माणासु hdm<sup>1</sup>, वाध्माणासु b, वाध्माणासु r, वधिमाणासु f, वधिमाणासु k.—तिनापि bfk, ते सर्वं m<sup>1</sup>, ते सर्वं hd.—तत्प्रवोधाय r, तत्प्रवोधाय b, तत्प्रवोधाय fk, तत्प्रवोधाय hdm<sup>1</sup>.

<sup>a</sup> Cp. *sa buddhvā ca ātmānam* in 57.

56. Now the seer called Saptagu was a dear friend of his, and (so) he praised him with the (hymn), 'We have grasped' (*jagrībhma*: x. 47)<sup>a</sup>, as he took him by the hand.

स वैनम् hm<sup>1</sup> r, स एनम् bk, स एतम् f.

<sup>a</sup> Op. Sarvānukramaṇī: *jagrībhma . . . saptagur vaikuṇṭham indram tuṣṭāva.*

57. Then he coming to (*buddhvā*) himself (and) rejoiced at the praise of Saptagu, praised himself with the three <sup>a</sup> (hymns) 'I was' (*aham bhuvam* : x. 48-50) :

ततः स hm<sup>1</sup>rb, ततस्य fkr<sup>2</sup>r<sup>5</sup>r<sup>7</sup>.—तुष्टा r, तुष्टा fkr, तुष्टा hdm<sup>1</sup>, तुष्टा b.—तुष्टावाह्न्  
hm<sup>1</sup>bf, तुष्टाव चाह्न् r<sup>2</sup>r<sup>5</sup>r<sup>7</sup>, तुष्टाव चाह्न् k.

<sup>a</sup> Cp. Sarvānukramaṇī on RV. x. 47: *sa saptagustutisapnṛṣṭa ātmānam uttarais tribhis tuṣṭīvā.*

58. proclaiming his deeds, which he performed in days of yore, and how he made king Vyāmsa of Videha lord of Soma <sup>a</sup>—

थथाकरोऽस्म Am<sup>1</sup>, थथाकरोत्स br, थथाकतेत्स fkr.—वसं hdm<sup>1</sup>fr, वसं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, वश  
k.—सोमपतिं hm<sup>1</sup>r, सोमपतिर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो उपतिं b, सो उपति (वृप) fkr, सोमपतिं r<sup>5</sup>.—  
The end of the *varga* is here marked by १२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> There seems to be no distinct reference to any such myth in these three hymns.

13. Story of Indra Vaikunṭha (concluded). Story of Agni and his brothers: RV. x. 51-53.

59. by the curse of Vasiṣṭha he in former days had become king of Videha, and by the favour of Indra he sacrificed with sessions (*sattrā*) on the Sarasvatī and others <sup>a</sup>—

विदेहो hm<sup>1</sup>, विदेहं r<sup>3</sup>, विदेहो bskr.—रैवे स Am<sup>1</sup>, रैवे स bskr.—सारसतादिमिः  
hm<sup>1</sup>rfk, सारसतो दितिः b.

<sup>a</sup> This stanza gives a parenthetical explanation about Vyāmsa, the construction running on from 58 to 60. The curse of Vasiṣṭha, it appears, relegated Vyāmsa to a remote Eastern region (Tirhut) beyond the pale of orthodox Brāhmanism, but the favour of Indra afterwards enabled him to perform sacrifices on the Sarasvatī and so to become a 'lord of Soma,' like himself (*somapati* being an epithet of Indra).

B 60. and (praising) his great power and his injury to foes, and his sovereignty among all men and his lordship in the worlds; but in the (stanza) 'Forth to your great' (*pra vo mahe* : x. 50. 1) his own imperishable might.

शक्तिमत्तर्त्त्वं r, शक्तिमत्त्वं b, शक्तिमत्त्वा m<sup>1</sup>fk.—श्वपाक्षियाम् b, श्वपाक्षिया f, श्वप-  
क्षिया m<sup>1</sup>, श्वरिक्षियाम् r.—गृषु सर्वेषु Am<sup>1</sup>, विष्णुसोक्षेषु fkr, विष्णुसोक्षे b.—आत्मनो  
Am<sup>1</sup>, आत्मने (वा०) B.—वीर्यमष्टयम् hm<sup>1</sup>r<sup>3</sup>, वार्पयष्टयम् f, वार्पयष्टयम् b, वार्पय-  
ष्टयम् r.

61. <sup>a</sup> When the brothers <sup>b</sup> Vaiśvānara, Agni Gr̥hapati and Yaviṣṭha, Pāvaka, and Agni Sahāṣuta <sup>c</sup> had been shattered by the Vaṣaṭ call,

भातुवपी b, भातुवर्गी hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, भातुवर्गी (cp. v. r. vii. 116: वर्गः and वापी) fk, भातुवर्ग n, चर्पी च rp, चर्पी तु r<sup>5</sup>r<sup>7</sup> (भातुषु S).—सहःसुती b, स सुती p, सह सुती fk, सह सुती hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, सह सुती r<sup>6</sup>, सहसः सुती r, अस्तिसुती n.

<sup>a</sup> The following passage (61-81<sup>ab</sup>), as quoted by an old MS. (p) of Śadguruśīya (p. 184) on RV. x. 51, has been published by me in the JRAS., 1894, pp. 11-22. Parts of the story are also quoted by the Nītimāṭjāri on RV. x. 51. 8. Cp. Sāyaṇa's introduction to RV. x. 51 (with var. lect. in M. M., RV. <sup>2</sup> vol. iv, p. 16). <sup>b</sup> My expectation, expressed in the JRAS., p. 19, that when more MS. material had been collated, the correct reading of the text of the BD. would prove to be *bhrāṭṛṣu agnau*, is here confirmed. Only one letter (ṣ) of that reading is wanting in the MSS., and if we take into consideration the reading of the Sarvānukramapī (which borrows a whole pāda and three syllables without alteration: *vaṣaṭkāreṇa vṛkṣeṣu bhrāṭṛṣu*), not a single letter is wanting. <sup>c</sup> Judging by the story in TS. ii. 6. 6, one would expect the names of three brothers only; but here we have five: Vaiśvānara, Agni Gr̥hapati, Agni Yaviṣṭha, Agni Pāvaka, and Agni Sahāṣuta (shortened for the sake of metre to the compound form Sahāṣuta). The last four are mentioned together in the Sarvānukramapī on RV. viii. 102: *agniḥ pāvakaḥ, sahāṣaḥ sutayor vāgnyor gr̥hapati-yaviṣṭhayor vānyataraḥ*; according to Śadguruśīya, Agni Gr̥hapati and Agni Yaviṣṭha are *sahonānnaḥ putras*.

62. Agni Saucīka departed from the gods, so a Vedic text (relates). He on departing entered the seasons, the waters <sup>a</sup>, (and) the trees.

अपवक्त्राम् Bn, अनिचक्त्राम् Am<sup>1</sup>.—देवेभः B, सौचीको Am<sup>1</sup>.—सौचीको॒पि॒र् BS, मयादपि॒र् Am<sup>1</sup>p.

<sup>a</sup> Cp. Sarvānukramapī: *saucīko 'gnir apah pravīṣya*.

63. Then the Asuras appeared, when Agni the oblation-bearer had vanished. The gods, having slain the Asuras in fight, looked about in quest of Agni.

भी MSS., उच्चित् n.—वेष्टन् br, वेष्टन् hdm<sup>1</sup>, वेष्टन् f, वेष्टन् p.—देवा हत्या-सुराण् hdfrn, हत्या सर्वासुराण् b.—युधि hrm<sup>1</sup>p, मृष्टे fbn.—The end of the *varga* is here marked by १३ in hm<sup>1</sup>, after the preceding line in b, not at all in dfk.

#### 14. Story of Agni's flight (continued).

64. Now Yama and Varuna <sup>a</sup> espied him from afar. Both of them, taking him with them, went to the gods.

वर्षणसान्वपश्चताम्  $h m^1 r f$ , वर्षणश्च पश्चताम्  $n$ , (चमे मित्रा)वर्षणी चान्वपश्च-  
ताम्  $b$ .—उभयेन अम्  $1 p$ , उभौ देन  $bn$ .

\* On Varuṇa's powers of vision, cp. above, iii. 134.

65. On seeing him the gods said : 'O Agni, bear our oblations, and accept boons<sup>a</sup> from us ; do thou, O brilliantly shining one, attend upon us ;

B do thou thyself graciously make the paths trodden by the gods easy to traverse.'

हृषा देवास्त्वेन  $h d r p$ , हृषान्त्वेन  $m^1$ , देवास्त्वेन  $bn$ , देवाः देन  $f k$ .—वरं  $Am^1$ , वरान्  $n p$ , वरा  $b$ , वर्  $f$ , (वर्)  $l$   $k$ .—चास्त्रात्  $h m^1 n p$ , चास्त्रात्  $b$ , चास्त्रात्  $f k$ , मस्त्र  
र.—देवथानात्  $m^1$ , देवथानात्  $f$ , चास्त्रात्  $k$ , देवथानां  $bn$ .—सुगान्वदः  $f m^1 n$ , सुगा-  
न्वदः  $b$ .—The third line of 65 is found in  $b f k m^1 n$ , but not in  $h d r$ .

\* The reading *varān* seems preferable to *varam*, because several boons are asked by Agni (73, 74), and especially because the expression *servān eva varān dadeḥ* is used in 76.

66. Agni then answered them : ' What all ye gods have said to me I will do ; but let the five races enjoy my priesthood '<sup>a</sup>—

‘पात्र ताम्पिर्  $h r b k$ , वृत्त तद्विष्वान्  $p$ .—विष्वे देवा  $m^1 r b f k n$ , विष्वान्तरा  $r^1 r^4 r^6$ ,  
विष्वे द्वृत  $h d r^3$ , विष्वे द्वृत  $p$ .—यद्वच माम्  $b$ , यद्वच मा  $f k$ , यद्वच माम्  $m^1$ , यद्वच  
माम्  $r$ , वृत्त दातुं मा  $r^1 r^4 r^6$ , यवात्त माम्  $p$ , यवाक्तमात्  $h d r^3$ , प्रयच्छत्  $n$ .—सुषकां तु  
अम्  $1 p$ , सुषकां च  $B$ .—होत्रं  $h d m^1 r^3 p B$ , होत्रं  $r$ .

\* Cp. RV. x. 53. 5: *pañca janā mama hotram juṣantiām*.

67. now the fire at the entrance of the shed (*śālāmukhya*), that which is brought forward (*pranīta*)<sup>a</sup>, the son of the Lord of the House<sup>b</sup>, the northern and the southern fire, these are held by tradition (*smṛta*) to be the five races.

शास्त्रामुखः  $h d m^1 r^3 b p$ , शास्त्रामुखः  $f k$ , शास्त्रामुखः  $r$ .—The end of the *varga* is here marked by १४ in *b f k*, not in *h d m<sup>1</sup>*.

\* That is, the Āhavaniya fire.

<sup>b</sup> That is, the Gārhapatya fire.

### 15. The meaning of *pañca janāḥ*.

68. Men, Fathers, Gods, Gandharvas, Serpents, Demons<sup>a</sup> ;  
B (or) Gandharvas, Fathers, Gods, Asuras, Yakṣas (and) Demons<sup>b</sup> :

मनुषाः पितरो  $h^m^1 r$ , मनुषाः पश्वो  $bfk$ .—चचराचसाः  $m^1 bf$ , (चचुरा) राचसा-  
साः  $p$ .—68<sup>ad</sup> is found in  $m^1 bfk$ , but not in  $hd$ , nor is it mentioned in  $r$ .

<sup>a</sup> The last two are probably meant to form one group so as to make five altogether.  
<sup>b</sup> This alternative list represents the opinion of 'some' quoted in Nirukta iii. 8 (on RV. x. 53. 4) except that the Yakṣas are there omitted: *gandharvāḥ pitāḥ devāḥ asurāḥ rākṣasāḥ* & *eke*. (Op. JRAS., 1894, p. 20.) Here also the last two, Yakṣas and Rākṣasas, are meant to form one group. The two lists in 68<sup>ab</sup> and 68<sup>ad</sup> have four classes in common: *pitāḥ*, *devāḥ*, *gandharvāḥ*, *rākṣasāḥ*; but for *manuṣyāḥ* and *uragāḥ* in the first we have *yakṣāḥ* and *asurāḥ* in the second.

69. Yāska<sup>a</sup> and Aupamanyava state these to be the five races. Śākatāyana thinks they are the (four) castes with the Niṣādas as a fifth.

यास्कोपमन्तविताण्  $hdr$ , यास्कोयमन्तविताण्  $r^1 r^4 r^6 m^1$ , यास्कोयमन्तविताण्  $k$ ,  
यास्कोपमन्तविताण्  $p$ , यास्कोयमत् वितीताण्  $b$ .

<sup>a</sup> In Nirukta iii. 8, Yāska does not give his own opinion, but states the view of some (above, 68, note <sup>b</sup>) which is practically the same as that of 68<sup>ad</sup>; while what he states to be Aupamanyava's opinion is that attributed to Śākatāyana in 69<sup>ad</sup>. The opinion of the AB. iii. 31. 5 is nearly identical with that given in 68<sup>ab</sup> (the *rākṣasāḥ* being omitted): *devāḥ*, *manuṣyāḥ*, *gandharvāḥ*, *sarpāḥ*, *pitāḥ*; see Roth, Erläuterungen, p. 28.

70. Śākapūṇi, however, thinks they are the (four) priests (*ṛtvīj*) and the institutor of the sacrifice (*yajamāna*).

B Those (priests) they call 'Hotr,' 'Adhvaryu,' 'Udgātr,' and 'Brahman.'

यजमानं  $च b$ , यजमानश्च  $hdm^1 r fkp$ .—०४र्युक्ताद्वारा०  $m^1$ , ०४र्युक्त उद्गार०  $fkr^2$ ,  
०४र्युर्द्वा०  $b$ .—ब्रह्मा विति  $m^1$ , ब्रह्मविता०  $b$ , ब्राह्मविता०  $fkr^2$ .—०४दत्ति ताण्  $m^1$ , वदति  
ताण्  $b$ , वदाति ताण्  $fkr^2$ .—70<sup>ad</sup>-72 are found in  $bfkr^2 m^1$ , but not in A.

B 71, 72. Eye, ear, mind, speech, and breath, say the theosophists (*ātmavādin*). They are stated to be Gandharvas and Apsarases, Gods, Men, Fathers, and Serpents in the sacred text of the Aitareya<sup>a</sup> Brāhmaṇa<sup>b</sup>.

'and (continued Agni) whatever other terrestrial creatures (*prthivijātāḥ*) and other divine beings (*devāḥ*) there are that receive worship (*yajñiyāḥ*).

72. ब्राह्मणे वैव b, ब्राह्मणावैव  $m^1 fkr^2$ .—४ यज्ञियाः b, ४ यज्ञियो  $fkr^2$ , यज्ञिकाः  $m^1$  (cp. यज्ञियासः in RV. x. 53. 4).—The end of the *varga* is here marked by १५ in *bfm<sup>1</sup>*, not in *k*.

\* See above, 69, note \*.      <sup>b</sup> ६७-७२<sup>ab</sup> is a parenthetical explanation of *pañca janāḥ*.

#### 16. Story of Agni's flight (continued).

73. And let me have long life, and various oblations, and let my elder brothers enjoy safety at every sacrifice \*;

अधरे॒अधरे॒  $hm^1 r$ , अधरे॒ धरे॒ b, अधरे॒ (only) f, एवमधरे॒  $kr^2$ .

\* This and the following *śloka* are based on RV. x. 51. 8.

74. and let the preliminary (*prayāja*) and the final oblations (*anuyāja*), the ghee, and the victim in the Soma (sacrifice) have me as their divinity, and let the sacrifice (in general) have me as its deity.'

४ यः पञ्चः  $hdm^1 r^3 b fkr^2$ , पथः पञ्चः r, (सोम) वयः पञ्चः p.—महेवत्वाणि  $m^1 n$ , महेवत्वा तु  $hdr^3$ , मे देवत्वाणि  $fkr^2$ , महेवत्वाणि  $bpr^1 r^4 r^5$ .—०देवतोऽसु॒ ४ च  $m^1 krp$ , ०देवतोऽसु॒ च f, ०देवतोऽसु॒ च b, ०देवतोऽसु॒ हि n, ०देवतसृचः  $hdr^3$ .

75. This was accorded (*pratyārdhi*) with (the words) 'Thine, O Agni, the sacrifice' (*tavāgne yajñāḥ* : x. 51. 9<sup>c</sup>); and he (became) *Sviṣṭakṛt* (offering right sacrifice), to whom the three thousand, three hundred and nine

०त्वेतत्प्रत्यर्थिं  $r^3$ , ०त्वेतत्प्रत्यर्थिं  $hdr b f k$ , एवं प्रत्युत्तुः n.—०यस्त्  $Am^1 r^5$ , तस्त्  $bfkr^2$ .—७५<sup>ab</sup> is found in  $hdr^3 fkr^3 r^5 n$ , but is wanting in  $r^1 r^4 r^6 m^1 p$ .

76. and thirty gods\* gave all (these) boons. Then Agni, well-disposed, pleased, honoured by all the gods,

०१८ तु॒  $hm^1 r$ , ०१८ p, ०१८ ब्रह्म b f.—०सर्वगीव  $hm^1 r$ , ०सर्वगीतान् b f p.—०देवैः पुरस्कृतः  $hm^1 r$ , ०देवैः संस्कृतः b f kn (०स्त्र० f).

\* Cp. RV. x. 52. 6; see my 'Vedic Mythology,' p. 19 (middle).

77. shaking off his limbs, the divine-souled oblation-bearer, pleased in company with his brothers, unweariedly performed the office of Hotṛ (*hotram*) at sacrifices.

विधूयाङ्गानि r, विधूपाङ्गानि b, विधूमाङ्गानि m<sup>1</sup>, विधूयाङ्गानि hd, विधूमानि f, विधूयमानि k.—होचम् hdm<sup>1</sup>r<sup>3</sup>bk, हीचम् fr: होच is the word used in RV. x. 51. 4.—दिक्षामा hdr, विक्षामा bfk.—The end of the *varga* is here marked by ९६ in m<sup>1</sup>bfk, not in hd.

17. Story of Agni's flight (concluded). RV. x. 54-57.

78. His bone became<sup>a</sup> the Devadāru tree; his fat and flesh, bdellium; his sinew, fragrant Tejana grass; his semen, silver and gold;

सुगन्धितेजनं hd, सुगन्धे तेजनं b, सुगन्धं तेजनं (०गत् kr<sup>3</sup>) fkr<sup>2</sup>.—खायु hdm<sup>1</sup>p, खायु: bfr, प्रायुः kr<sup>2</sup>, चुचु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> The earliest expression of the notion of parts of the body being united with or turned into something analogous in nature appears in one of the funeral hymns of the RV., x. 16. 3: *suryam cakur gachatu vātam ātmā*, &c. Cp. BD. vi. 106, 151.

79. the hair of his body (*romāṇi*) became Kāśa grass; the hair of his head (*keśāḥ*), Kuśa grass; and his nails, tortoises; and his entrails also (became) the Avakā<sup>a</sup> plant; his marrow, sand and gravel;

केशासु hd, केशास्य bfr.—जसानि च hm<sup>1</sup>rbfk, जसास्या p.—जसाणि hdr, चंचाणि fk, चांचाणि b.—विषाप्यवका bfk p, विषाप्यस्येच hdm<sup>1</sup>r.—०तश्चर्कराः hdm<sup>1</sup>bf kr<sup>3</sup>p, ०तश्चर्कराः r<sup>3</sup>, ०तश्चर्कराः r.

<sup>a</sup> Between the two readings *caivāpy avakā* (B) and *caivalāś tv eva* (A), I have decided in favour of the former, as *avakā* is the older word (which occurs in the RV.), for which the later word *caivalā* (identical in meaning) would have been substituted as more familiar, the substitution being probably assisted by the similar beginning (*caiva*<sup>o</sup>) of the original reading.

80. his blood and bile (became) various minerals, such as red chalk. Thus Agni and the Gods with the three hymns (beginning) 'Great'<sup>a</sup> (*mahat* : x. 51-53)

विविधा hdm<sup>1</sup>, विविधः fk, विविधं br.

<sup>a</sup> Cp. Sarvānukramapī: *agnih . . . devaiḥ samavadād uttaraiḥ tribhiḥ*.

81. conversed. Now the two following (hymns) 'That of thee' (*tām su te* : x. 54, 55)<sup>a</sup> after this are addressed to Indra.

B In the (stanza) 'Who lonely runs' (*vidhum dadrāṇam*: x. 55. 5) Sun and Moon are praised.

ऐत्रे सुते  $h m^1 r$ , ऐत्रसुते  $fk p$ , ऐं सुते  $b$ .—तु तां सु ते  $bkr$ , तु तां सु ते  $f$ , सुतां सु ते  $h$ , सुतां सुते  $d$ .— $81^{ed}$  and  $82^{ab}$  are not found in A, but in B and  $m^1$  only.

<sup>a</sup> On the pratika  $tām su te$  see my note in the JRAS., 1894, p. 15, showing the constant confusion in the MSS. between *suta* and *stuta* (cp. also the various readings of *sahasrute*, above, 61).

B 82. The praise here also appears as of Breath and of Soul <sup>a</sup>.

The two (hymns) 'This' (*idam*: x. 56, 57) are addressed to the All-gods. In the second (57) <sup>b</sup> there is a triplet (3-5) to Mind (*manas*).

विशदेवे च  $h m^1 r$ , विशद्वा  $b$ , विशद्वां  $fk$ .—द्वितीयैर्यमण्डुचः  $h dr^3$ , द्वितीयैर्यमण्डुचः  $r$ , द्वितीयैर्यमण्डुचः  $m^1$ , द्वितीयैर्यमण्डुचः  $fkr^3$ , द्वितीयैर्यमण्डुचः  $b$ .—The end of the *varga* is here marked by १८ (instead of १७) in *bfk*, not at all in *hd*.

<sup>a</sup> RV. x. 55. 5 is commented on in this sense also in Nirukta xiv. 18. Op. BD. vi. 134, 136. <sup>b</sup> This pāda (82<sup>d</sup>) in B is identical with 102<sup>d</sup> in A and B, and may have been due to its occupying a similar position on the following page in the original of B. In any case there is no mention of the Angirases in the text of RV. x. 57. Nor is there any trace of Aryaman in it. On the other hand *manas* is invoked to return in x. 57. 3-5; I have accordingly made the emendation मनसस् (cp. 85<sup>b</sup>). यर्मणस् is probably due to मनसस्, by the loss of one स, becoming मनस्, the lacking syllable then being supplied by यै, with the consequent change of ण to ण.

### 18. Story of Subandhu: RV. x. 57-59.

83. The first (stanza) is addressed to Indra (x. 57. 1), the second to Agni (2), the last (6) has the Soma (mentioned) in it (*tat*) for its deity.

B This (hymn) praises the Fathers <sup>a</sup> also (and) should be recited (in that sense) by priests (*ārtvīja*)<sup>b</sup>. The hymn <sup>c</sup> (beginning) 'Which' (*yat*: x. 58), coming next after that,

प्रथमेक्ष्य द्वितीयापेक्ष्य  $h m^1 r b f k$ , प्रथमा लैच्यथेक्ष्यापी  $r^1 r^4 r^6$ .—तत्सोमदेवता  $h d m^1 r f k$ , चश्योमदेवता  $b$ .— $83^b$  in  $r^1 r^4 r^6$  appears as आर्सिज्यामपरं तु यत्, which is practically identical with  $83^d$ . This indicates that though  $83^{ed}$  does not occur in A (but in  $Bm^1$  only) it was known to the copyists of some A MSS.—आर्सिज्यं यत्  $b$ , आर्सिज्यं यत्  $f$ , आर्सिज्यं च यत्  $kr^2$ , आर्सिज्यं वा यत्  $m^1$ .—उत्तरम्  $b m^1 f k r^2$ .

<sup>a</sup> The *pitaraḥ* are invoked in x. 57. 5. <sup>b</sup> Op. Sāyāna's introductory remark on RV. x. 57: *mahāpitṛyajñe 'py etad ṛtvigbhīr japyam.* <sup>c</sup> Sūktam belongs to 84.

B 84. is connected with a story: hear it from me desirous of telling it. When he had lost consciousness from stupefaction, having been struck down by an enemy,

वक्षामस्य  $m^1$ , पक्षामस्य  $skr^2$ , अक्षामस्य b.—संमोहात्पृसंज्ञस्य  $skr^3$ , संमाहात्पृसंज्ञस्य b, संमोहात्पृसंज्ञस्य  $m^1$ .—शत्रुषाभिहतस्य  $m^1$ , शत्रुषाभिहतस्य b, शत्रुषांहितस्य  $skr^3$ .—ग  $bfkr^3$ , ग  $m^1$ .—This śloka is found in B and  $m^1$  only.

85. Subandhu's life is (here) recalled <sup>a</sup> (*jīvāvṛtti*) or (the hymn) is (in) praise of Mind (*manas*).

King Asamāti, of the race of Ikṣvāku <sup>b</sup>, the Rathaproṣṭha <sup>c</sup>, cast off <sup>d</sup> (*vyudasya*) his domestic priests

बीवावृत्तिः  $hm^1r$ , बीवाधूतिं b, बीवाधूर्ति f, बीवाधूर्ति k.—सुवर्षोर्बा  $hm^1b$ , सुवर्षोर्बा  $fk$ , सुवर्षोर्बा r.—यदि वा  $hm^1rb$ , यदि वा f, पादि वा k.—मनसः द्वावः  $m^1r$ , मनस द्वावः  $hdbfk$  ( $m^1$   $bfk$ ).—<sup>a</sup>द्वावाको  $hdbfk$ , <sup>b</sup>द्वावाकः  $r^1r^4r^6$ , <sup>c</sup>द्वावे  $m^1$  (cp. v. r. 96).—रष्मोषः  $br$ , रष्मोषाः f, रष्मोषाः  $kr^3$ , रष्मोषान्  $hr^3$ , <sup>d</sup>षान् d.

<sup>a</sup> In order to keep 84 (B) separate from 85 I have had to change the construction; literally: 'The hymn x. 58 (in 84) is (meant to be) a recall of the life of Subandhu (85) who had lost consciousness,' &c. (84). <sup>b</sup> Ikṣvāku is mentioned in RV. x. 60. 4; cp. Sarvānukramaṇī: *āikṣvāko rājāsamātiḥ*. <sup>c</sup> Cp. RV. x. 60. 5: *asamātiṇu rathaproṣṭheṣu*. <sup>d</sup> This word belongs to 86; cp. Sarvānukramaṇī: *purohitāṇy tyaktvā*.

86. Bandhu and the rest who in the Maṇḍala of the Atris (v. 24) are seers of Dvipadās (*dvaipadāḥ*) <sup>a</sup>. The two crafty priests named Kirāta and Ākuli <sup>b</sup>

द्वेपदा ये  $hd$ , द्वेपदा ने b, द्वेपदान्ते  $m^1$ , द्वेपदान्ते f, द्वेपदान्ते k.—किराताकुसी b  $kr$ , किराताकुसी f, किराती कुसी  $hdm^1r^3g$ , कुसी  $r^1r^4r^6r^5$ .

<sup>a</sup> Cp. Sarvānukramaṇī: *uktā ṛṣayo dvaipade tv atriṇḍale*. <sup>b</sup> On these two names cp. S.B. i. 1. <sup>14</sup> and the Sātyāyanaka in M. M., RV. <sup>2</sup> vol. iv, p. 167, and var. lect., pp. c-cvii.

87. Asamāti made his domestic priests; for he considered them the best <sup>a</sup>. These two priests having become pigeons and having gone against the Gaupāyanas,

पुरोधस्त  $hm^1r$ , पुरोधंती  $fk$ , पुरोधंतः b.—वरिष्ठौ  $hm^1r$ , वरिष्ठौ  $fk$ .—गता  $hdr$ , गुता  $fk$ , wanting in b.—गोपायनाग्निः  $hdm^1r$ , गोपायनाग्निः b, गोपायनाग्निः  $fk$ .—None of the MSS. mark the end of the eighteenth *varga*.

<sup>a</sup> Cp. Sarvānukramaṇī: *māyāvīṇau śreṣṭhatamau matvā purodadhe*; cp. Śādguruśiṣya, p. 153.

## 19. Story of Subandhu (continued).

88. fell upon Subandhu with their crafty power and their magical art (*yoga*). From the pain (caused) by their attack, he swooned and fell.

मायावसाच्च hm<sup>1</sup>r, मायाच योसाच्च b, मायालयालवाच्च f, मायालयालवच्च k.—सुवस्तुम् hdm<sup>1</sup>rfk, वसुष्म b.—०मिषेततुः hdrv, मिषेततुः f, ०मिषेततु k.

89. When they had plucked out (*ālucya*) his spirit (*asu*)<sup>a</sup>, they went to the king. Then, after Subandhu had fallen lifeless to the ground, the three brothers<sup>b</sup>,

सासुम् hm<sup>1</sup>rb, ससम् f, सम् k.—चासुच्च m<sup>1</sup>r, चासोच्च hdm<sup>3</sup>r<sup>5</sup>, चासुच्च r<sup>2</sup>, चासुच्च b, चमिषुच्च fk.—गतासौ hdm<sup>1</sup>r, भातरि bn, omitted in fk.

<sup>a</sup> Op. Sarvānukramaṇī: *subandhoḥ prāṇān ācikṣipatuḥ*. <sup>b</sup> 89<sup>ed</sup> and 90<sup>ab</sup> are quoted in the *Nitimañjari* on RV. v. 60. 12.

90. the Gaupāyanas, all together muttered, as a spell for good luck, (the hymn) 'Not' (*mā* : x. 57); for bringing back his soul (*mana-āvartana*) they had recourse to (*abhi-yā*) the hymn 'Which' (*yat* : x. 58)<sup>a</sup>.

ओपुः hm<sup>1</sup>r, अयुः bfk.—मनभावर्तनं तस्म bfk(S), मनसावर्तनं तस्म r<sup>2</sup>, मनभावर्तन-यस्मोत्स्म hdm<sup>1</sup>r.—अयुः hm<sup>1</sup>rb, अयुः fk.

<sup>a</sup> Op. Sarvānukramaṇī: *mā . . . svastyayanam japtvā . . . yat . . . mana-āvartanam jepuḥ*.

A 91. And the following (triplet) which, (beginning) 'Let be prolonged' (*pra tāri* : x. 59), they muttered with a view to remedies is the first triplet of the hymn (1-3): it is there meant to drive away (*apanodana*) Dissolution (*nirṛti*)<sup>a</sup>.

मेषवार्ष्ण्यं hd, मेषवार्ष्ण्यं m<sup>1</sup>r (op. RV. x. 59. 9: मेषवार्ष).—तस्म hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, तस्म r, प्रेति bfk (the *pratika* of RV. x. 59, because 91<sup>ab</sup> is wanting in these MSS.).

<sup>a</sup> Op. Sarvānukramaṇī: *pra tāri . . . nīṛter apanodanārthaṇ jepuḥ*.

92. Now the three verses 'Not at all' (*mo शु* : x. 59. 4<sup>ab</sup>) are addressed to Soma, the last (4<sup>d</sup>) to Nirṛti<sup>a</sup>: this whole stanza being addressed to Soma and Nirṛti. The following two (stanzas: 5, 6) are (in) praise of Asunīti.

मो विति तु  $hdm^1$  r, मो विवस्ताः bf, मो विवस्ताः k.—विर्वती r, विर्वती  $hdr^3$  bfr $r^3$ .—०नीतिः सुतिः परे b, ०नीतिसुतिः परे d, ०नीति सुतिः परा r, ०नीतिरतः परे bf, ०नीतिरतिः परे k.

\* The statement of the Sarvānukramanī is: the first four stanzas they muttered for the purpose of driving away Nirṛti, in the fourth they praised Soma also.

93. Now in (this) couplet Yāska <sup>a</sup> thinks the last verse (59. 6<sup>d</sup>) is addressed to Anumati.

The end of the *varga* is here marked by १० in bfk (not at all in *hdm*<sup>1</sup>) thus giving five and a half ślokas to this *varga* (if ११<sup>ab</sup> is included) and leaving five and a half for the next.

\* Yāska comments on the preceding stanza (x. 59. 5) in Nirukta x. 39, but says nothing about x. 59. 6<sup>d</sup>.

#### 20. Detailed account of RV. x. 59, 60.

Earth, Heaven, Soma and Pūṣan, Air, Pathyā and Svasti

94. are traditionally held (to be the deities) in the stanza 'Again to us' (*punar nah* : x. 59. 7) for the alleviation (*sānti*) of Subandhu. The triplet 'Blessing' (*sam* : x. 58. 8-10) is to the Two Worlds (*rodasi*), while in the stanza 'Together' (*sam* : x. 59. 10) the (first) hemistich is addressed to Indra.

सोमस्य bkr, मध्य f, सोमस्य  $hdm^1$ .—चूचि तु सूताः  $hdr^3m^1$ , इति तु सूता r, रिचः संसूताः b, चूच संसूताः f, चूच संसूतः k.

95. Now they praised the Two Worlds for the destruction of infirmity (*rapas*): 'infirmity' is stated to be a designation of sin or (bodily) trouble <sup>a</sup>.

ै  $hdm^1$  r, ते bfk.—त्वच  $hdr$ , ैष m<sup>1</sup>, तिष्ठ b, (तुष्टि)त्विष्ठ f, त्विष्ठ k.

\* Op. Nirukta iv. 21: *rapo ripram iti pāpanāmani bhavataḥ*.

96. Then with the four stanzas <sup>a</sup> 'Hither' (*ā* : x. 60. 1-4) they praised the scion of Ikṣvāku, and after praising him they uttered prayers for him with the stanza 'O Indra, dominion' (*indra kṣatrā* : x. 60. 5).

ऐस्ताकुम् hdr, ऐस्ताकुस् f, ऐस्ताक् k, ऐस्ताकम् hm<sup>1</sup>: cp. the various readings above, vii. 85 and v. 14.

\* Here we have *rgbhīś caturbhīś*, but in vi. 41 *rgbhīś caturbhīś*.

97. And their mother<sup>a</sup> praised the king with (the stanza) 'Of Agastya' (*agastyasya*: x. 60. 6). <sup>b</sup>The king, having been (thus) praised, went to the Gaupāyanas full of shame.

अगस्त्यस्त्वेति माता च hdrbfk, अगस्त्यस्त्वेति माता n.—सुतः स hm<sup>1</sup>rs, सुतः स f, सुतस्त्वं hd.—सत्रीचुस् hdr, ब्रीचुस् b, omitted in fk, सुप्रीतस् s, (सुतोऽसमातिः) संहष्टः n.

\* Cp. Ārṣānukramaṇī x. 24: *swasāggastyasya mātā cāmā*. <sup>b</sup> The following passage (97<sup>cd</sup>-101) is quoted in Śāyaṇa on RV. x. 60. 7. Parts of it (97-98<sup>ab</sup>, 99<sup>cd</sup>-100<sup>ab</sup>) are also quoted in the Nītimāṣṭri on RV. x. 60. 12.

98. As among the Atris<sup>a</sup> they had also praised Agni with a dvipadā hymn (*dvaipada*), Agni, on his part, said to them, 'Here within the sacrificial barrier' (*antahparidhi*)<sup>b</sup> is the spirit

सूतेनाप्य० bskn, सूतेनाच० r, सूतेनिषां Am<sup>1</sup>.—देवदेव यथाचित् hm<sup>1</sup>rsfkn(b)s, पद्मतुष्ण० n, यद्मतुष्ण० n(m), देवदेव यथाचित् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, देवदेव यथाचित् b.—चपिरप्यत्र० hdm<sup>1</sup>, चपिरप्यत्र० r, चपाप्यत्र० b, चपाप्यत्र० k.—एताच० rs, एताच० m<sup>1</sup>, देवाच० b, देवाच० fk, देवाच० hdr<sup>3</sup>.—परिष्वसुः s, पराष्वसुः Am<sup>1</sup>r<sup>6</sup>, परेष्वसुः b, परेष्वसूल० fkrn.—The end of the *varga* is here marked by २० in bsk, not in hdm<sup>1</sup>.

\* That is, in RV. v. 24. <sup>b</sup> Cp. Śāyaṇa on RV. x. 60 and his quotation from the Śātyāyanaka in M. M., RV.<sup>2</sup> vol. iv, p. 175.

## 21. Story of Subandhu (concluded). Deities of RV. x. 61-66.

99. of Subandhu; that of this scion of Ikṣvāku also has been guarded by me desirous of the welfare (of both). Having given (back) his spirit to Subandhu and saying 'Live,' the Purifier (*pāvaka*),

सुवन्धोरस्त्वेत्साकोर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>br<sup>3</sup>, सुवन्धोरस्त्वेत्साको fk, सुवन्धोरस्त्वेत्साकोर् s, सुवन्धोरस्त्वेत्साकोर् hdm<sup>1</sup>, सुवन्धुरस्त्वेत्साको r.—हिताचिना hm<sup>1</sup>rs, हितिचिन b, हितिचिना fk.—प्रहाथासु० hm<sup>1</sup>r<sup>8</sup>r<sup>2</sup>s, प्रासु० bk, प्रासु० f, प्रासु० r, प्रासु० n, प्रासु० n(hm).—जीवेत्सत्त्वा hm<sup>1</sup>rs, जीवेत्सत्त्वा fkn, जीवेत्सत्त्वा b.—च० hm<sup>1</sup>r, तु bsk.

100. having been praised by the Gaupāyanas, went back pleased to heaven. They, rejoicing, summoned the spirit

of Subandhu with (the stanza) 'He as a mother' (*ayam mātā* : x. 60. 7).

चिदिवं प्रति hm<sup>1</sup>r, चिदिवं पुणः bfrn.—हृषादे hdm<sup>1</sup>r, हृषेष्व bfkr<sup>2</sup>.

101. Pointing to the body of Subandhu prostrate on the ground, they sang the remainder of the hymn for the maintenance of his consciousness (*cetas*)<sup>a</sup>.

<sup>a</sup> According to the Sarvānukramaṇī, they summoned back his life with stanzas 7-11 : *parābhīḥ subandhor jīvitam ākavayā*.

102. And in the (stanza) 'This' (*ayam* : x. 60. 12) they individually (*prthak*) touched him with their hands when he had recovered his spirit<sup>a</sup>.

There are six (hymns) addressed to the All-gods (beginning) 'This' (*idam* : x. 61-66). In the second (62) there is praise of the Angirases.

सम्बासुं r, सम्बासुं fk, सम्बासुं hm<sup>1</sup>b (सम्बसंसं 8).—हृतसां hm<sup>1</sup>r, हृतुरभां bfk.—स्मृश्वर् hdrk, स्मृश्वर् b.—०ङ्गिरसां सुतिः hdrv, गिरिसा सुतिः k, ०ङ्गिरसा सुतिः f (cp. 82).

<sup>a</sup> Cp. Sarvānukramaṇī : *tam antyayā labdhāsaṃjñām asprīśān*.

103. (The seer) praises (them), proclaiming (their) birth, and activity, and friendship with Indra<sup>a</sup>. 'May he now prosper' (*pra nūnam* : x. 62. 8-11)<sup>b</sup> and the rest are a praise of Manu, son of Savarnā (*sāvarṇya*)<sup>c</sup>.

सर्वां विश्वेषं सह कीर्तयन् hdr, दामं च सर्वां विश्वेषं शाश्वतम् bm<sup>1</sup>, दामं च सर्वा विश्वेषाश्वतं f.—सावर्णस्त्वं hm<sup>1</sup>fr (=RV. x. 62. 9), सावर्णस्त्वं bk.—103<sup>ed</sup>-106 are omitted in r<sup>1</sup>r<sup>4</sup>r<sup>5</sup>.—The end of the *varga* is here marked by ११ in bfr, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. v. 164. <sup>b</sup> Śāyaṇa on RV. x. 62. 7 quotes a śloka from Śaunaka, and another in his introduction to x. 62. 8: neither comes from the BD. <sup>c</sup> The Sarvānukramaṇī has the metronymic form *sāvarṇi*. RV. x. 62. 9 has *sāvarṇya* and 11 *sāvarṇi*. Cp. BD. vii. 1.

## 22. Details of RV. x. 63-66. Deities of RV. x. 67-72.

104. And for the sake of long life for him the seer praises the gods: (so) he came upon 'Her that well guards' (*sutrāmāṇam* : x. 63. 10) (and) 'Her that is great' (*mahim ū śu*)<sup>a</sup>. 'Of Dakṣa' (*dakṣasya* : x. 64. 5) is (in) praise of Aditi.

सौख्यादृषिः hm<sup>1</sup>r, सौख्यादृषिः bfk (सौ० bfk).—महीमू तु hm<sup>1</sup>bf, महीमू तु d, महीमू तु r, महीमूषि kr<sup>2</sup>.

\* AV. vii. 6. 2; VS. xxi. 5; TS. i. 5. 11<sup>b</sup>; quoted in AB. i. 9. 8; ASS. iv. 3 (cp. Sāyana on RV. x. 63. 10). It does not occur in the Kashmir collection of khilas.

105. 'The goddess of Welfare, indeed' (*svastir id dhi*: x. 63. 16) is (in praise) of Pathyā svasti<sup>a</sup>; 'Welfare to us' (*svasti nah*: 15) is (in) praise of the Maruts<sup>b</sup>; for it is stated in the texts of the Adhvaryus<sup>c</sup> (with regard to it) 'He repeats the stanza addressed to the Maruts.'

पञ्चाससे b, पञ्चाससि m<sup>1</sup>skr, पञ्चाससि hd.—आर्यवेष्ट हि hdm<sup>1</sup>r, आर्यवेष्ट हि b, आर्यवेष्ट हि skr.

\* Here Pathyā svasti is one goddess; otherwise Pathyā and Svasti are treated as two goddesses, as in Naighaṇṭuka v. 5.      <sup>b</sup> According to the Sarvānukramanī both 15 and 16 are addressed to Pathyā svasti; but the Maruts are mentioned in 15 and the authority of the Yajur-veda is here adduced to show that 15 was ritually applied as a Marut verse.      <sup>c</sup> This is evidently a passage from a Brāhmaṇa of the Yajur-veda.

106. So also in the (stanza) 'The Cow that' (*yā gauḥ*: x. 65. 6) the Middle Vāc is praised; 'To Mitra' (*mitrāya*: 5) is addressed to Mitra-Varuṇa; 'Bhuju from distress' (*bhujyum amhasaḥ*: 12) is addressed to the Aśvins<sup>a</sup>.

मध्मा तु m<sup>1</sup>, मध्मा तु hdm<sup>1</sup>bf, मध्मात् b.

\* None of these details about 65 are given in the Sarvānukramanī, where it is simply stated to be *vaiśvadeva*.

A 107. He also praises Manu and the Middle Vāc in the couplet containing *svasti*<sup>a</sup> (x. 66. 14, 15).

Then the two (hymns) 'This' (*imām*: x. 67, 68) are addressed to Brhaspati; 'The auspicious' (*bhadrāḥ*: x. 69) is addressed to Agni; (then comes) an Āpri hymn (x. 70).

सौख्यपि च r, सौख्या hdm<sup>1</sup>.—चाच्च च मध्मात् m<sup>1</sup>r, चाच्चमध्मात् hd.—This line is found in hdm<sup>1</sup>, not in bfk. I assume from this that it is not in Mitra's B MSS. either, though he has no note. The line occurs in m<sup>1</sup> also, not here, however, but between 103<sup>ab</sup> and 103<sup>cd</sup>.—आप्तिमां r, आप्तिमां hdm<sup>1</sup>bf (one syllable short).—मद्रा hm<sup>1</sup>r, आप्तिमां bfr<sup>2</sup>.—आप्तियः hdm<sup>1</sup>bf, आप्तियाः kr<sup>2</sup>, आप्तियः r, (आप्तियमष्ट) आप्तियः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> *svasti dṛce* appears to refer to x. 66. 14, 15, as the word *svasti* occurs in both these stanzas, Vāc is mentioned and Manu might be considered to be alluded to in the words *vasīghāt pītvad vācam akrata* (14). Otherwise the reference might be to x. 65. 14, 15 (the latter is identical with 66. 15), but neither *svasti* nor Vāc occurs in 65. 14, though Manu, on the other hand, does. Possibly both 65. 14, 15 and 66. 14, 15 are meant, as the second stanza is common to both.

B 108. In the first (hymn) addressed to Br̥haspati (67) Brahmanaspati (appears) in a hemistich (7<sup>ed</sup>). In the hymn to the All-gods here (72) Br̥haspati is also praised in a hemistich (2<sup>ab</sup>): (that is) in the one beginning 'Brahmanaspati' (72. 2<sup>ab</sup>) by changing (*vi-kārataḥ*) the characteristic term (*linga-vākyā*) <sup>a</sup>.

These three lines are entirely omitted in hdr; m<sup>1</sup> omits the second and third pāda; fk omit the second pāda. Thus b is the only MS. which has the lines complete. ब्रह्मणस्ते b (108<sup>b</sup>).—बिशुद्धाक्षानिकारतः b, बिशुद्धाक्षानिकारते fk, बिशुद्धं वाचं विकारते m<sup>1</sup>.—The end of the *varga* is here marked by २२ in bfk.

<sup>a</sup> That is, in both hemistichs Br̥haspati is praised under the substituted alternative name of Brahmanaspati. 67. 7<sup>ed</sup> as well as 72. 2<sup>ab</sup> begins with *brahmanaspatiḥ*.

### 23. Detailed account of RV. x. 71.

109. That knowledge which is immortal light and by union with which one attains to Brahma, Br̥haspati praised next (*atha*) <sup>a</sup> with a hymn (71)<sup>b</sup>.

अस्मृतं hdm<sup>1</sup>r, अस्मरं bfk.

<sup>a</sup> That is, after the one last mentioned, the Āpri hymn, in 107.

<sup>b</sup> This śloka

is quoted by Śaṅgurūsiya on RV. x. 71 and by Sāyaṇa on x. 71. 12.

110. Now the employment of formulas for the sake of a livelihood is forbidden. There appears here for the most part correct knowledge of the essential meaning of the Veda (as the subject of the hymn).

बीवनार्थं hdm<sup>1</sup>r, नार्थं bk, बीवितार्थं f.—प्रायेषाच हि hdm<sup>1</sup>r, यात्तन् b, यात्तन् f.

111. Some teachers say that there is here praise of those who are wise in speech with some (*ābhīh*) stanzas, but with others in this hymn the man who does not know the meaning (of the Veda) is blamed.

स्वावः hm<sup>1</sup>r, स्वाव k, स्वावम् b.f.—यथाभिर्विन्दते hdm<sup>1</sup>r, तथा हि निन्दते b, तथा हि निन्दते r<sup>2</sup>, तथा हि निन्दते fk.—चरिमः b, चरिमः fk, सूरिमः r, सूरिमः hdm<sup>1</sup>.—न्यामिर् hm<sup>1</sup>rfk, (सूर्ते) नामिर् b.

112. And how the wise found that (speech) when she was located among the seers <sup>a</sup>, and how they divided her at the sacrifice—all this is here told in the third (stanza : x. 71. 3).

यथेताम् b.fk, ये येताम् hm<sup>1</sup>r, ये येताम् d.—न्यविन्दते m<sup>1</sup>r, न्यविन्दते b.fk, न्यविन्दते h, च विन्देत d.—विद्वांसर्विगतं सतीम् bm<sup>1</sup>, विद्वांसर्विगता सतीम् r<sup>2</sup>, विद्वांसर्विगता संती f, विद्वांसर्विगतं सतीम् hdm<sup>3</sup>, विद्वांस विद्वितां शशीम् r.—यथा च व्यवस्था fk, यथा च व्यवस्था b, तथा च व्यवस्था hdm<sup>1</sup>r.—तद्बोत्तं m<sup>1</sup>r, तद्बोत्तं b.fk, तद्बोत्तं hd.

<sup>a</sup> Cp. RV. x. 71. 3 : tām anvavindāna ṛṣīṇ pravīśtām ; tām ābhṛtyā vy adadkuḥ purutrā.

113. But in the tenth the wise man is lauded (x. 71. 10), while in the last stanza he (the seer) states the distribution (*viniyoga*) of the (four) chief priests and of their rites at the sacrifice.

दशम्या hm<sup>1</sup>r<sup>3</sup>f, दशम्यां bkr.—सृष्टा hm<sup>1</sup>r, सृष्टा b, तृष्टा fr<sup>3</sup>r<sup>3</sup>.—यज्ञे hm<sup>1</sup>r, यज्ञे f, यज्ञे r<sup>2</sup>k, यज्ञे r<sup>2</sup>b.—The end of the *varga* is here marked by २३ in hm<sup>1</sup>b.fk, not in d.

#### 24. Deities of RV. x. 72-84. Khilas.

114. Now in the following (hymn : x. 72) Dakṣa <sup>a</sup> is praised and also the eight sons of Aditi <sup>b</sup> : Dhātr, Indra, Varuṇa, Mitra, Amṛta, Sūrya, Aryaman, Bhaga <sup>c</sup>.

तु सूर्यते चोत्काष्टी hdm<sup>1</sup>, तु सूर्यते चोत्का चष्टी r, तु सूर्यते चास्त्राष्टी r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, तु सूर्याष्टी b, तु सूर्याष्टी f.—येवादिते: m<sup>1</sup>r, येवादिते: fk, येवादिते: b, येवादिते: b.d, चादितये r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—मित्रोऽशः सूर्योऽर्थम् hdm<sup>1</sup>r, मित्रः सूर्योऽशो र्य b, मित्रः सूर्योऽशो र्यमा f.

<sup>a</sup> The corruption of the text is here probably due to a contraction, by which the MSS. nearly always remove the hiatus between the pādas of a line. The verb, *stūyate*, indicates that a nominative singular follows. The conjecture *dakṣo* cannot be said to have palaeographical support, but I could see no other possibility of emendation. Dakṣa is mentioned in the fourth stanza : *aditer dakṣo ajāyata, dakṣād v aditih pari*; and is invoked in the fifth : *aditir ky ajanīṣṭa, dakṣa, yā dukitā tava*. The Sarvānukramaṇī throws no light on the passage, the hymn being simply described as *daśamam*. <sup>b</sup> Cp. stanza 8 : *asṭau putrāśo aditer ye jātāḥ*. <sup>c</sup> Cp. the enumeration of seven Ādityas in iv. 82 (where five of the above names occur) and the list of twelve (B) in v. 147 (where seven of these names occur). On the names of Ādityas cp. my 'Vedic Mythology,' § 19, p. 43.

115. The two hymns (beginning) 'Thou hast been born' (*janiṣṭhāḥ* : x. 73, 74) are addressed to Indra; but in (the hymn) which here follows (beginning) 'Let well proclaim' (*pra su* : x. 75) the streams (*sravantyāḥ*) which flow east, and west, and south

116. are praised together according to preëminence (*pradhā-nataḥ*) in seven groups of seven<sup>a</sup>. 'Hither you' (*ā vah* : x. 76) is to the pressing stones; the two 'Of the sprinkling of the cloud' (*abhrapruṣṭaḥ* : x. 77, 78) are traditionally held to be addressed to the Maruts.

सप्तकर्वन्तः: hm<sup>1</sup>r, सप्तकर्वन्तिः b, दशकर्वन्तिः fkr<sup>3</sup>(r<sup>2</sup>?): cp. v. r. vii. 61. — प्रधानतः: hm<sup>1</sup>r, चुम्भायः f, द्विम्भायः kr<sup>3</sup>(r<sup>2</sup>?), चुम्भायः b.

<sup>a</sup> This was doubtless suggested by the words of RV. x. 75. 1: *pra sapta-sapta tredhā hi eakramuḥ*.

117. The two (beginning) 'I saw' (*apaśyam* : x. 79, 80) are addressed to Agni; the two 'Who these' (*ya imā* : x. 81, 82) are addressed to Viśvakarman; the two 'Who to thee' (*yas te*: 83, 84) are addressed to Manyu. But that which follows, 'In my vow' (*mama vrate*)<sup>a</sup>,

मावृते १, मावृते॒ २, मावृते॒ ३, मावृते॒ ४, भ्रते॒ bfk.—मम भ्रते॒ hm<sup>1</sup>r, म भ्रते॒ bfk.

<sup>a</sup> This is the first of the two khilas which in the Kashmir collection come between RV. x. 84 and 85. It consists of 32 stanzas, chiefly in the anuṣṭubh metre, and begins with the line *mama vrate kṛdayaḥ te dadhāmī*. It is thus described in the accompanying *Anukramaṇī*: *mama: prājāpatyo kṛdyo, vātāvadevaḥ tu, vivāhārthāśīs tv, ānuṣṭubhaḥ tu, &c.* Cp. AV. vi. 94. 2; Pāraskara GS. i. 8. 8; ii. 2. 6; Sāṅkhāyana SS. ii. 4. 1.

118. consisting for the most part of benedictions, praises the All-gods. That which follows (beginning) 'Out' (*ut*)<sup>a</sup>, consisting of eight stanzas, is (the hymn of) Parākadaśa<sup>b</sup> (and) is addressed to Agni.

पराकदास आपेति Am<sup>1</sup>, पराकदास आपेतं B.—The end of the *varga* is here marked by १४ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> This khila consists of eight anuṣṭubh stanzas and is addressed to Agni. It begins with the line: *ut tudatnam, gṛhapate*; and is thus described in the *Anukramaṇī*: *ut: aṣṭau, Parāgadāśaḥ*. <sup>b</sup> The hymn being designated by the name of the reputed author, as in the case of the two khilas called Prajāvat and Jīvaputra in v. 92. Cp. Rgvidhāna iii. 21. 4: *parākadaśasya vīḍhīm*, and iii. 22. 2: *parākadaśo dveṣyārtham*, &c. See Meyer, op. cit., p. xxi, and Oldenberg, Prolegomena, p. 507.

## 25. The Sūryā hymn: RV. x. 85. Three forms of Uṣas.

119. The fourth stanza there is addressed to Mitra-Varuṇa<sup>a</sup>, while the last but one (x. 85. 7) is addressed to Indra and Agni<sup>b</sup>.

Sāvitrī and Sūryā<sup>c</sup> are one and the same wife of Vivasvat,

मैत्रावस्त्वक् तत्त्वात्त्विः h̄dr, मैत्रावस्त्वक् चतुर्थी b̄m<sup>1</sup>, मैत्रावस्त्वसतुर्थी f.—चतुर्थीक्रासुपोत्तमा r, चतुर्थीक्रासुपोत्तमा h̄d, पंचविंद्रासुपोत्तमा m<sup>1</sup>, पंचविंद्री ततः परा b̄fk.

<sup>a</sup> It begins with the pāda: īmān me mitrōvaruṇau. <sup>b</sup> It begins with the two pādas: anena brahmaṣāgne tvam, ayām cendro na īdītāḥ. This makes the correction of aindrāṇy to aindrāgny certain. <sup>c</sup> Op. Sarvānukramaṇī: sāvitrī sūryā. On the three forms of Sūryā see BD. ii. 8-10; cp. M. M., RV.<sup>2</sup> vol. iv, p. 27.

120. who is praised as Vṛṣākapāyī and is called Uṣas. This Uṣas having divided herself into three, goes to the Lord of rays (gopati = sūrya).

एषा Am<sup>1</sup>, शेषा b̄fk̄r.—विमञ्च प्रेति hm<sup>1</sup>r, विमञ्चापेति fk, विमङ्गपेति b.

121. Becoming Uṣas before sunrise, Sūryā when midday reigns, and becoming Vṛṣākapāyī at the end of days, she goes down.

उषा: r̄<sup>1</sup>r<sup>4</sup>r<sup>6</sup>fk, उषा hdm<sup>1</sup>rb.—पुरोदधात् b (=BD. ii. 9), पुरादधा f, पुरोदधे hm<sup>1</sup>r.—मध्यंदिने द्विती hm<sup>1</sup>r (=BD. ii. 9), मूला दिनादिषु b, मूला दिनातिषु fk.—मूला वृषा<sup>o</sup> hdm<sup>1</sup>r, खुता वृषा<sup>o</sup> b̄fk.—०दी च hm<sup>1</sup>r, ०दीति b̄fk.—दिनंलैष्ववगङ्गति b, दिनाद्विष्वेव गङ्गति fr<sup>2</sup>, दिनाद्विष्व गङ्गति k, दिनाद्विष्वगुकीर्तिनी hr, ०दीतंगी dm<sup>1</sup>.

122. The first stanza here (x. 85. 1) addressed to Sūryā<sup>a</sup> is stated to be connected with Satya, Sūrya, Rta and Soma; but with the following three stanzas (2-4) Soma as a plant is spoken of.

०सूर्यते<sup>o</sup> hm<sup>1</sup>b̄fk, ०सूर्यते<sup>o</sup> r.—सौर्यादाच् hd, सौर्यादाच् r, सूर्यादाच् bm<sup>1</sup>, सूर्यादाच् fk.—दृगुच्छते hd, दृगुच्छते r, पिहोच्छते b̄fk.—सूर्यिमरच्छते hdm<sup>1</sup>r, सूर्याच्छते b, सूर्योच्छते f.—चीषधिः hd, चीषधिः r<sup>3</sup>, चीषधिः r, चीषधिः b, चीषधिः fk. I have preferred the reading चीषधिः because of RV. x. 85. 3: सोमं मवते पपिवान् यत्संपिष्ठस्तोषधिम्.

<sup>a</sup> The Sarvānukramaṇī describes this hymn as ātmadasivatam, and Śadguruśāsiya explains that the deity is Sūryā except where any other deity is specified.

123. But the stanza which comes next to these (5) clearly adores the moon (*candramas*), while with the eight (stanzas) 'The singer's' (*raibhi* : x. 85. 6-13) the evolutional section (*bhāvavṛttam*) for Sūryā<sup>a</sup> is expressed.

The end of the *varga* is here marked by २५ in bf, not in hdm<sup>1</sup>k.

\* The pāda *sūryāyai bhāvavṛttam* tu is identical with Rgvidhāna iii. 22. 3<sup>c</sup>, where it is stated that a father should recite *sūryāyai bhāvavṛttam* in order that his daughter may procure a suitable husband. This was, therefore, probably a regular designation of these eight stanzas in the Brāhmaṇa style (as *sūryāyai* here seems to be = *sūryāyāḥ*); cp. Meyer, Rgvidhāna, pp. xi and xxviii.

#### 26. Account of the Sūryā hymn (continued).

124. The couplet 'When' (*yat* : x. 85. 14, 15) praises the Aśvins; the following (stanza) adores Sūrya (16); the seventeenth is addressed to the All-gods (17); the following one is addressed to Sun and Moon (18).

दृष्टुं hdr, omitted in bsk.—सूर्यम् b, सूर्य—म (बोतरार्चति) fk, सूर्य hdm<sup>1</sup>r.—सौर्याचक्रमसी b, सूर्याचक्रमसी hdm<sup>1</sup>rfk (this perhaps represents an original सूर्याचक्रमसी, with vṛddhi of the second member only).

125. Of the following (stanza : x. 85. 19) the first two verses are addressed to the Sun (19<sup>a,b</sup>), while the following two (19<sup>c,d</sup>) are to the Moon. Aurnavābha<sup>a</sup>, however, thinks that in this couplet the Aśvins are praised.

प्रवमी hdm<sup>1</sup>r, तु पूर्वे b, तु पूर्वे f.—शीर्वतामो hdm<sup>1</sup>b, शीर्वतामो r.—125<sup>c,d</sup> (in addition to the preceding word शरौ and the following सूर्याचक्रमसी) is omitted in fk.

\* Cp. Nirukta xii. 1, where, according to some, the Aśvins represent Sun and Moon.

126. For those two (Aśvins) are traditionally held to be Sun and Moon, and Prāṇa (outward breath) and Apāna (downward breath); and these two may be Day and Night, (or) these two (may be) the Two Worlds (*rodasi*)<sup>a</sup>.

चहोराची hdm<sup>1</sup>r, चहोराची bskr<sup>2</sup>: cp. चहोराचाविलिमे, Nirukta xii. 1.

\* The first, third, and fourth of these explanations are given in Nirukta xii. 1.

127. For these two permeate (*aśnuvāte*) the world with light and moisture ; and they fare (*carataḥ*), each separately, to the south and the north <sup>a</sup>.

अश्वुवाति hdm<sup>1</sup>, चुपाति b, चुसुवाति f.—शोकात् hdm<sup>1</sup>, शोकात् r, सर्वं bsk.—पुष्टक् पुष्टक् करतो b, पुष्टक् पुष्टक् च वरतो fk, पुष्टक् पुष्टते चेरतुर् hdm<sup>1</sup>r<sup>3</sup>, पुष्टक् पुष्टते चरतु r.

<sup>a</sup> This is evidently a paraphrase of RV. x. 85. 18 : *pūrvōparan* *carato māyayā* .. etc.

B 128. Sūrya moves (*sarati*) among beings, or he instigates (*vīrayati*) them well (*su*) : apportioning (*samdadhat*) all their functions (*kāryāni*) he goes among them in order to instigate (*iryatvāya*) them well <sup>a</sup>.

सुवीरथति ताणि वा m<sup>1</sup>, सुवीरपतिताणिव b, सुवीरः पतिताणि वा fkr<sup>2</sup>.—सुर्वेयस्याय यावेष m<sup>1</sup>, सुर्वथला यावेषु b, सुर्वथला पावेषु fkr<sup>2</sup>.—संदधत् m<sup>1</sup>, संवधत् b, संदधत् fk, संवधत् r<sup>2</sup>.—128, 129 are omitted in A, but are found in bskr<sup>2</sup>m<sup>1</sup>.—The end of the *varga* is here marked by २६ in bsk.

<sup>a</sup> This sloka is evidently based on Nirukta xii. 12, where *sūrya* is derived from *sart* or *swati* or *sīryati* (*sūryah sart* *vā swater vā svīryater vā*). The BD. follows the first and the third etymology : *sart*=*sart*, *su virayati* and *su iryatvā* (condition of one who is to be well instigated)=*su iryati*. With Yāska's *su iryati* cp. his etymology (in Nirukta i. 7) of *vīra* from *virayati* (probably=*vījrayati*).

### 27. Derivation of Candramas. Contents of RV. x. 85. 20-30.

B 129. The Moon (*candramāḥ*) runs (*dramati*) beautifully (*cāru*) or observing (*cāyan*), or (*uta*) runs as one worthy to be observed (*cāyanīya*) ; (or) the prior (member of the compound comes) from (the verb) *cam* ; or (*atha*) he (*candra*) fashions (*nir-mā*) the aggregate of beings (*sam-etāni*) <sup>a</sup>.

चारु द्रमति b, चारु द्रवति fkr<sup>2</sup>, चारु द्रृति m<sup>1</sup> (चारु द्रमति Nirukta xi. 5).—वा चायंश् m<sup>1</sup> bsk, वा चायंश् r<sup>2</sup>.—चायनी द्रमपि वा चायंशायनी द्रमुच्यते b (the line from वा चायंश् is here repeated), चायनिद्रमुच्यते m<sup>1</sup>, चायनिद्रमुच्यते f, चायनिद्रमुच्यते kr<sup>2</sup>. I am doubtful whether I have succeeded in restoring 129<sup>b</sup> correctly.—चमे: पूर्वं m<sup>1</sup> (चमेर्वा पूर्वं Nirukta xi. 5), चाम अष्ट b, चमे सष्टि k, चमे षष्टि fkr<sup>2</sup>.—समेताणि r<sup>2</sup>, समेताति bsk, समेतति m<sup>1</sup>.—निर्भिमीतेऽच चक्रमाः m<sup>1</sup>, निर्भिमीति न चक्रमाः b, निर्भिमीति च चक्रमोः fk, निर्भिमीति च चक्रमोः r<sup>2</sup>.

<sup>a</sup> The above five etymologies of *candramas* are based on Nirukta xi. 5, where six derivations are given : (1) *cāyan* *dramati*; (2) *cāru* *dramati*; (3) *ciray* *dramati*; (4) *cam*

(*dramati*); (5) *candro mātā*; (6) *cāndrap mānam asya*. The BD. adopts four of these (1, 2, 4, 5), adding *cāyanīyo dramati* which (if my emendation is correct) is only a modification of *cāyan dramati*. Thus Yāska's *cīrap dramati* (3) and *cāndrap mānam asya* (6) are omitted; the latter, however, is only a modification of *candro mātā* in a passive sense.

130. Now in the (stanza) 'Bright, with Kīmśuka flowers' (*su-kīmśukam*: x. 85. 20) (the seer) praises Sūryā mounting<sup>a</sup> (the car of) her husband, and in the next distich (21, 22) the Gandharva Viśvāvasu.

‘रोहती hm<sup>1</sup>rb, राहसी f, राहसी k.—विष hdm<sup>1</sup>r, चाष bfk.

<sup>a</sup> The fem. from the weak base, *ārohāśī*, is here perhaps used on account of the metre (cp. v. r. vii. 13).

131. With the (stanza) 'Thornless' (*anṛkṣarāḥ*: x. 85. 23) (the seer) here praises the wedded couple (*dampati*) who have started (*yātāu*)<sup>a</sup>, but with the following five (24-28) the wife as she reaches the house (of her husband).

धी ती hdm<sup>1</sup>r, धाती b, धाती fkr<sup>2</sup>.

<sup>a</sup> I have preferred the reading *yātāu* to *yās tāu*, because the latter is almost meaningless and *yās*<sup>2</sup> might easily have become *yās* owing to the influence of the following *tau stās*<sup>2</sup>; *yātāu*, on the other hand, makes a very good sense (= 'having started for the husband's house'), as contrasted with the following *grhān prapadyamānām* ('reaching her husband's house'); cp. RV. x. 85. 23: *anṛkṣarā rjavak santu pāthā yebhīḥ sakhāyo yanti no vareyam*.

132. And (in the next: x. 85. 29) they declare (that) the presentation by the bridegroom (*vara-dāna*) of (newly-married) wives (is expressed)<sup>a</sup>. Then (30) the woman's garment, when indifference prevails (*viśhave sati*)<sup>b</sup>,

वरदानं hdm<sup>1</sup>r, राहार्य f, परदाप b.—तत स्तिदा b, ततस्तिमित् bdr, तत स्ति m<sup>1</sup>, तत स्तिदा f.—विरागस्त्र b<sup>1</sup>d, वर्षरागस्त्र h, निरागस्त्र fk.—विमवे hdm<sup>1</sup>rfsk, विमवे b.—Between the two pādas of 132, fkr (not Am<sup>1</sup>b) add the four pādas (thus giving five slokas to the *varga*):

वद्ध इति वासवः ।

तदुत्तया तथा सश्नौ गिंदते<sup>1</sup> पलुरेव च । <sup>1</sup> f, गिंदिते r [गिंदते].

चगुत्तरा तुतीष्वस<sup>2</sup> <sup>2</sup> r, तदीष्वस f.

—The end of the *varga* is here marked by २७ in b fk, not in hdm<sup>1</sup>.

<sup>a</sup> Cp. the words of RV. x. 85. 29: *parā dehī sālmulyaṇ brahmabhyāḥ*. See on this, AGS. i. 8. 12. <sup>b</sup> I am doubtful as to the emendation and interpretation of this line.

## 28. RV. x. 85. 31-43.

133. (that is), except at the time of intercourse, is forbidden to be taken hold of (*haraṇa*) by the husband <sup>a</sup>.

The stanza 'The diseases' which' (*ye* : x. 85. 31) is destructive of consumption (*yakṣma*) <sup>b</sup>; in the couplet 'May not' (*mā* : 32, 33) (the seer) praises the waylayers.

हरणं *hdr*, धारणं *m<sup>1</sup>*, द्वारणं *fk*, द्वारणं *b*.—प्रतिविष्टते *hdm<sup>1</sup>r*, प्रतिविष्टति *bfk*.—  
०जाग्निं *hdkS*, ०जाग्निं *m<sup>1</sup>r*, ०जाग्नि *bf*.—दृष्टि मा *hdm<sup>1</sup>r*, दृष्टिनि *fk*, दृष्टि *f*.

<sup>a</sup> In order to keep 132 and 133 separate in translation, I have changed the construction, 'the taking hold, by the husband, of the garment,' &c.—According to the *Sarvāukramāṇi* 29, 30 are applied to release from the guilt of touching the wife's garment: *dve vadhūvāsaḥ saṃsparśaśocayā* (see *Śadgurūsiya*). According to the commentator Jagannātha they censure the touching of the wife's garment: *vadhūvāsaḥ saṃparśaśāndā*.  
<sup>b</sup> Cp. *Sarvāukramāṇi*: *parā yakṣmānātāni*.

134. But (the stanza) 'Rough is this' (*trṣṭam etat* : x. 85. 34) states what sort of man deserves (to receive) the bridal dress <sup>a</sup>. And various directions <sup>b</sup> are given to her relations

तुष्टमेतदिति *hd*, तुष्टमेतदिति *m<sup>1</sup>*, चिष्टमतदिति *fk*, चिष्टमतदिति *b*, चाष्टमे धदिति (!) *r*.—जाग्नादि *bfkr*, जाग्नादि *Am<sup>1</sup>*.—ज्ञातिभवा<sup>०</sup> *hm<sup>1</sup>r*, ज्ञातिभवा<sup>०</sup> *b*, सापि-  
मिद्वा<sup>०</sup> *f*, ज्ञाग्निभवा<sup>०</sup> *kr<sup>2</sup>*.

<sup>a</sup> Op. the text of RV. x. 85. 34: *sūryāṇ yo brahmā vidyāt, sa id vādhūyam arhati*.  
<sup>b</sup> Cp. the text of RV. x. 85. 35: *āśesman viśesanam atiko adhikartanam*.

135. by the woman, who is bound <sup>a</sup>. And evolution <sup>b</sup> (*bhāvavṛitti*) is here told, in the following (stanza : x. 85. 35).

B With the stanza 'I grasp thy' (*grbhñāmi te* : 36), as he then takes her hand, prayers for wealth

वसा *hm<sup>1</sup>r*, वध *fk*, वशं *b*.—ते वसा इसं *m<sup>1</sup>*, त रिषा चो इसं *bfkr<sup>2</sup>* (इस *f*).—  
गृह्णत्व धनाग्निषः *m<sup>1</sup>*, गृह्णत्वधनाग्निषः *b*, गृह्ण धनमाग्निषः *r<sup>2</sup>*, गृह्ण धनधनाग्निषः *fk*.—135<sup>ed</sup> and 136<sup>ab</sup> are found in *bfkr<sup>2</sup>m<sup>1</sup>* only.

<sup>a</sup> I have changed the active to the passive construction in order to separate 135 from 134 in translation. <sup>b</sup> Cp. the words of the text: *sūryāṇāḥ pāṣya rūpāṇi*, &c.

B 136. are uttered (by the husband). In the following (stanza : x. 85. 37) are also prayers for her with the object of union.

With the following (stanzas, the seer) utters prayers for the two both separately and together;

परथा  $m^1$ , परथास्  $bfkr^2$ .—‘श्रीशाश्वते  $hdr$ , श्रीशाश्वते  $m^1$ , श्रीशाश्वते  $b$ , श्रीश्व शाश्वते  $f$ , श्रीश्वशाश्वते  $kr^2$ .—ताभ्यां  $b$ , ताभ्यां  $f$ , ताभ्यां  $r^2$ , ताभ्यः  $hdm^1r$ .—सहित य  $hdm^1r$ , सह द्वचित्  $bfkr^2$ .

B 137. in the triplet 'Having no evil' (aghora- : x. 85. 44-46) for her (alone), in 'Together' (sam : 47) and 'Here' (iha : 42) respectively for both. 'Here for us' ( $\tilde{a} nah$  : 43) is to Prajāpati; and 'Her here' ( $imām$  : 45) is addressed to Indra<sup>a</sup>; the last (47) is to Br̥haspati  $b$ .

This śloka is found in  $bfkr^2m^1$  only. The MSS. have the first seven syllables of the second line in common, viz. आ यः प्रथापते: प्रि, but  $m^1fkr^2$  complete it with the corresponding part of 138, viz. 'मानाश यथारूपं विशेषतः (which makes the first pāda end in the middle of a word, and gives the second two syllables too many);  $b$  alone completes it differently, viz. (प्रि) मानिद्रावत्वा ब्रह्मस्तः. The variations of the MSS. are: प्रेमानाश रूपं विशेषतः  $m^1$ , प्रेमानाश यथारूपं विशेषतः  $fk$  ('श्रीष्वः  $f$ ), प्रेमानाश यथारूपं विशेषतः  $r^2$ .—प्रेमा<sup>b</sup> I take to be the first syllable of the preceding प्रथापते: repeated by a clerical error and afterwards combined with the pratika इमाम्.—The end of the *varga* is here marked by द्व in  $b$ , not in  $f$ .

<sup>a</sup> The emendation  $imām$ , pratika of 45, and  $āmādri$  seem probable, as Indra is invoked in that stanza.

<sup>b</sup> I have made the best I could of the last pāda from the reading found in one ( $b$ ) incorrect MS. alone. *Antyā br̥haspateḥ* can only be correct if the khila of one stanza beginning *dīrūvā* (which comes between RV. x. 85 and 86 and which forms the last stanza of the longer khila of six stanzas, printed in Aufrecht, p. 682) was regarded by the author of the BD. as the last stanza of x. 85. Cp. Meyer, *Rgvidhāna*, p. xxii.

#### 29. Remarks on the Sūryā hymn (concluded).

138. Now these wedding formulas are recited for men also, being connected with the priests (*ārtvijāḥ*)<sup>a</sup> and with the institutor of the rite (*yājamānāḥ*) according to their respective form (and) their peculiarity (*viśeṣa*).

शिव्यते  $hdr$ , शिव्यते  $b$ .—ब्रुहामपि  $hdr$ , ब्रुहामिह  $b$ .—आर्सिव्या  $hdm^1r$ , आर्सिव्या  $b$ .—याजिमानाश  $b$ , यजमानाश  $m^1r$ , यजमानाश  $hd$ .—This śloka is omitted in  $fk$  excepting the end, मानाश यथारूपं विशेषतः, which, in all the MSS. ( $m^1fkr^2$ ), but  $b$ , has been substituted for the corresponding part of 137; cp. critical note on 137, and observe that  $m^1$  (which has these syllables here also) as well as  $fk$  has the plural termination  $āmānāḥ$  there.

<sup>a</sup> I have corrected *ārtvijā* of the MSS. to *ārtvijā*, as the former word could only be a neuter noun ('office of priest') while an adjective is necessary to correspond with

*yājamānāḥ*. The adjective *ārtvīja* occurs above, vii. 83, where, it is to be noted, six out of eight MSS. read *ārtvījya*; cp. critical note on vii. 83.

139. And in those stanzas here in which respectively (*pratyrcam*) deities are proclaimed, one should state the one mentioned (*tām*) to be the deity or should state that (the stanzas) are addressed to *Nārāśamsa* (*nārāśamsi*) <sup>a</sup>.

प्रतिकीर्तिस्ते hdm<sup>1</sup>r, परिकीर्तिस्ते b, कीर्तिस्ते fkr<sup>2</sup>.—देवताश्चेह चायु चाः hdm<sup>1</sup>r, देवता तेषु सा भवेत् b, देवता तेषु भाष्वृत् f, देवता तेषु भाष्वृत्तः kr<sup>2</sup>.—घटेतां hdm<sup>1</sup>rb, घटेतां r<sup>2</sup>r<sup>3</sup>, घटां तां f.—देवतां तायु hdr, देवतां भु b, देव—स्तु fk.—नाराशंसीर् b, नाराशी fk, नाराशंसीर् hdm<sup>1</sup>r.

<sup>a</sup> On *Nārāśamsi* stanzas cp. above, iii. 154; cp. RV. x. 85. 6: *raibhiḥ gñid evadeyī nārāśamsi nyocanī*.

140. And they declare that these stanzas addressed to *Uṣas* <sup>a</sup> form as a whole (*sarvathā*) a (hymn) concerned with evolution (*bhāvavṛtta*) <sup>b</sup>; and in this hymn a verse (*pāda*) is also (thus) characterized with *Sūryā* <sup>c</sup>.

चीषसीः b, चीषसाः f, उषसाः hm<sup>1</sup>r, उषस्ताः d.—सर्ववा विता hdr, सर्ववा विता m<sup>1</sup>, सर्व एवेता bf.—माष्वृत्तं bfr, वृत्तं h, वृत्तं d.—प्रचष्टते hdm<sup>1</sup>r, विवष्टते bf.—पाद् विवाच r, पादाविवाच hdm<sup>1</sup>.—The whole of 140 is omitted in k, and 140<sup>cd</sup> in bf.

<sup>a</sup> *Sūryā* being a form of *Uṣas*; cp. above, vii. 119-121 on the three forms of *Uṣas*; also ii. 79.

<sup>b</sup> The eight stanzas x. 85. 6-13 have already been stated to have this character (*sūryāyat bhāvavṛttam*). <sup>c</sup> This seems to mean that both the hymn as a whole and in it in particular a single *pāda* have this character when *Sūryā* is mentioned in them. The *pāda* meant is probably 35<sup>a</sup>: cp. above, 135, note <sup>b</sup>.

141. 'Away, indeed' (*vi hi*: x. 86) is a hymn addressed to *Vṛṣakapi*; for that brown (*kapila*) bull (*vṛṣan*) is *Indra* <sup>a</sup> and *Prajāpati*: 'Indra is superior to all' <sup>b</sup>.

असौ हि hdm<sup>1</sup>bf, असौ तु r—युषा hdm<sup>1</sup>r, युषः bf.—141<sup>ab</sup> is wanting in k.

<sup>a</sup> Cp. ii. 67, where *Vṛṣakapi* is also explained as *vṛṣā kapilāḥ*, and is stated to be one of the seven names of *Sūrya* or the celestial form of *Agni*. Op. Max Müller, RV. <sup>2</sup> vol. iv, p. 27 (var. lect. on RV. x. 86). <sup>b</sup> The refrain of RV. x. 86, which is also quoted above, ii. 67.

142. (The hymn) beginning 'The demon-slayer' (*rakṣohayanam*: x. 87) is addressed to *Agni*. The following one, 'The oblation'

(*havīḥ* : x. 88), praises the three Agnis, this (terrestrial) one, and the Middle one, and *Vaiśvānara*<sup>a</sup> who is that (celestial) one.

०६३ चापियं *hdr*, ०६४ चापिये *m<sup>1</sup>*, ०६५ चापियं *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*, ०६६ दिरापियं *bfk*.—१८३ च *hdm<sup>1</sup>r*, १८४ च *bfk*.—The end of the *varga* is here marked by १८३ in *m<sup>1</sup>bf*, by १८४ in *k*, not at all in *hd*.

<sup>a</sup> Op. above, i. 67, on *Vaiśvānara* as the celestial form of Agni.

### 30. Deities of RV. x. 89-93. Story of Purūravas and Urvāśī.

143. And after (a hymn : x. 89) addressed to Indra<sup>a</sup> (comes) the *Puruṣa* hymn (x. 90). With the last (stanza : 16) of (the hymn) addressed to *Puruṣa* the circumstances (*artha*) are told in which the *Sādhyas* divided him for the purpose of sacrifice.

ऐश्वर्यं *hd*, ऐश्वर्यं *m<sup>1</sup>*, इश्वर्यं *r*, तपिश्वारात् *f*, तपिश्वारात् *bkr<sup>2</sup>*.—तपिश्वारा has probably been inserted because the *pāda* had become a syllable short owing to the contraction *cāntya*.—पुरुषसूतं *hm<sup>1</sup>r*, पौरवं सूतं *bfkr<sup>2</sup>* (पौरवं S).—च चमत्या *r*, चाचमत्या *hdbfk*.—पौरवं च *bfk*, पुरुषसूतं *hm<sup>1</sup>r*.—चमत्या *r*, चमत्यात् *hdm<sup>1</sup>*, चमत्यात् *bfk*.

<sup>a</sup> Or, according to A, 'There is (a hymn) addressed to Indra (x. 89) and (then) the *Puruṣa* hymn (x. 90).'

144. In the stanza addressed to Indra<sup>a</sup>, 'He who gives zeal when imbibed' (*āpāntamanyuh* : x. 89. 5), Soma is clearly praised. Soma is praised either because he belongs to the same world or because he is (Indra's) companion.

ऐश्वर्यं *b*, ऐश्वर्यं *f*, ऐश्वर्यं *k*, एतां *r<sup>2</sup>*, चमत्या *hm<sup>1</sup>r*.—सोमोऽपि *hm<sup>1</sup>r<sup>3</sup>bfkr<sup>2</sup>*, सोमसु *r*.—१४४<sup>a</sup> = i. 19<sup>a</sup>; i. 98<sup>a</sup>; v. 172<sup>a</sup> (cp. *Nirukta* xi. 5).—१४४<sup>ad</sup> and १४५<sup>ab</sup> are omitted in *bfk*, which have the following single line instead :

इश्वरः प्राधान्यतो चाच सूतः सोमो निपातमात् ।

<sup>a</sup> I have preferred the reading *āśvareyām* to *asyām*, as the former seems to be supported by the *Sarvānukramaṇī*, which makes the express statement: *paścāmy aśvārāsomi*.

145. Rathītara<sup>a</sup> has said that in this (stanza) Soma is incidental (*nipātabhāj*); for in (hymns) addressed to Indra there is here (such) incidental mention. In 'Together' (*sam* : x. 91) Agni is praised by Aruna.

रथीतरो <sup>hdr</sup>, राथीतरो <sup>m<sup>1</sup></sup>.—ऐत्रेषु हि निपातोऽच Am<sup>1</sup>, ऐत्रो द्वेष निपातसु <sup>bfkr</sup>.

<sup>a</sup> Cp. v. 142, where Rāthītara (not Rathītara) is quoted as stating certain deities to be sūktabhāj. The same authority is, therefore, perhaps meant here also, and the reading of m<sup>1</sup> may be the correct one.

146. 'Of your sacrifice' (yajñasya vah : x. 92) are two addressed to the All-gods (92, 93); but in that which (comes) next, 'Forth these' (prāite : x. 94), Arbuda adores the Pressing-stone as if incarnate;

प्रेत इत्युत्तरं तु यत् hm<sup>1</sup>r, प्रेति याव्यं वदुत्तरम् b, प्रेति यावूत्तरम् d.—तथा-  
ईदसु hm<sup>1</sup>r, तथार्वृदिषु b, तथार्वृदिष्के f.

B 147. and with the two stanzas 'Forth this to Duhsima' (prātad duhsime : x. 93. 14, 15) he (the seer) lauds the gift of kings<sup>a</sup>.

<sup>b</sup> Now in the days of yore the nymph Urvaśi dwelt with the royal seer Purūravas; and having made a compact (with him), she lived in wedlock with him.

147<sup>ab</sup> is found in B and m<sup>1</sup> only.—चस्त्राच्चर्वती पुरा hm<sup>1</sup>r, चस्त्रा चर्वती परा b, चस्त्रा चर्वती परा f.—The end of the varya is here marked by ३० in hbfk, and by ३० in m<sup>1</sup>, not at all in d.

<sup>a</sup> There is no reference to this dānastuti in the Sarvānukramapī. <sup>b</sup> The following passage (147<sup>cd</sup>-153) is quoted by M. M., RV.<sup>2</sup> vol. iv, p. 31; cp. Śadgurusīya's version, pp. 155-158, quoted by Śāyapa in his introduction to RV. x. 95; Śāyapa also quotes the SB. version of the story. The present passage is translated in *Vedische Studien*, vol. i, p. 256, by Geldner, who treats the whole story historically, pp. 243-284.

### 31. Story of Purūravas and Urvaśi (concluded).

148. And the Chastiser of Pāka (Indra), being jealous of his cohabitation with her and of Brahma's<sup>a</sup> (paitāmaha) and his (Purūravas') passion (for her) as if he (Purūravas) were Indra<sup>b</sup>,

संवासम् hm<sup>1</sup>r, संवादम् bfkr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चस्त्रयम् hm<sup>1</sup>r, चनिहन् b, चनीहन् fk.—  
इत्यवसापि तस्म तु hm<sup>1</sup>r, लित्यवर्द्यापि r<sup>1</sup>r<sup>2</sup>r<sup>4</sup>r<sup>6</sup>, इत्यन्वितापि तु b, इत्यन्वितापि तु fk.

<sup>a</sup> Cp. *Vedische Studien*, vol. i, p. 256, note <sup>2</sup>. <sup>b</sup> By usurping the rights of Indra.

149. said to the bolt at his side with a view to separating them: 'Destroy, O bolt, the alliance of these two, if you wish (to do) me a favour.'

स तयोऽसु विद्योवार्यं  $m^1r$ , न्वे  $hd$ , स तयोऽसु विमावार्यं  $r^1r^4r^6$ , स तयोर्विप्रयोवार्यं  $bfk$ .—मिष्ठि  $r$ , मिदि  $m^1$ , मिद  $r^3$ , मिदि  $hd$ , मिष्ठि  $b$ , मिष्ठि  $fk$ .—तयोर्तु  $hr^3bfk$ , (मिष्ठि) तयोर्तु  $r$ .—वज्र  $hr$ , वज्र  $fk$ , वज्र  $b$ .

150. 'Very well,' said the bolt, and destroyed their alliance with its craft. Then bereft of her the king wandered about like one distracted.

मदिति  $b$ , मिदति  $hdm^1$ , मिदति  $r$ , मेही  $fk$ .—समायथा  $b$ , अमायथा  $fk$ , (गति) मायथा  $m^1r$ , omitted in  $hd$ .—हीनसु  $hm^1r$ , हीनः सः  $b$ , हीनं स  $fk$ .

151. As he wandered, he saw in a lake the beautiful (*abhi-rūpām*)<sup>a</sup> Urvasī, as it seemed (*iva*), surrounded by five beautiful<sup>a</sup> maiden friends at her side. hrade cAKS. 4: —RV x. 91. 6

अभिरूपामिदोर्बशीम्  $hdm^1r$ , अभिरूपामदोर्बशीम्  $bfk$  (अधिं  $f$ ).—अभिरूपामिद  $hdm$ , अभिरूपा  $b$ , अभिरूपामिद्  $f$ .—पश्चिमः पार्वती वृताम्  $hm^1r$ , वृतां अतदभिस्थातः  $b$ , वृतां (वृतं  $f$ ) अतदभिस्थातः  $fk$ , अभिस्थातः  $r^2$ .

<sup>a</sup> In the light of the older form of the story in the SB. it seems probable that the original reading in both cases was *ātt-rūpā*, 'in the form of a swan,' and this conjecture is supported by the use of the words *sarasi* and *swa*. Geldner has made this emendation, as he translates 'in Schwanengestalt.'

152. To her he said, 'Come back.' But she sorrowfully (*duhkhat*) answered the king, 'You cannot now obtain me here; in heaven you will obtain me again.'

तमाह पुणरेहीति  $hd$ , तामाह पुणरेहीति  $r$ , तामुपाङ्गयतः प्रीत्वा  $bfk$ , पुणराङ्गयत प्रीत्वा  $m^1$ . Mitra combines both readings, adding a third *pāda*, so as to make the following two lines:

तामाह पुणरेहीति भेति सा लब्रवीद्वृपम् ।  
तामुपाङ्गयत प्रीत्वा दुःखात्सा लब्रवीद्वृपम् ॥

—लवायेह  $hdm$ , लवा लेह  $m^1$ , लवेहाश्व  $b$ , लवेहाश्व  $f$ , तं लेहाश्व  $k$ .—मां पुणः  $hm^1r$ , मां जृप  $b$ , मां जृपा  $fk$ .—The end of the *varga* is here marked by ३१ in *hbfk*, not in  $m^1d$ .

## 32. Deities of RV. x. 96, 97. Story of Devāpi: x. 98.

153. This reciprocal narrative (*ākhyāna*)<sup>a</sup> in connexion with a summons (*āhvāna*)<sup>b</sup>, Yāska<sup>c</sup> considers a dialogue, but Śaunaka a story,

चाक्षान्म् bfkr, चाक्षात्म् Am<sup>1</sup>.

<sup>a</sup> Cp. the example given above, i. 53, for 'narrative': *ākhyānam tu haye jāye* (x. 95). Geldner translates as if the text had *pratyākhyānam ca*. <sup>b</sup> The *āhvāna* meant is probably that contained in the first stanza of x. 95: *haye jāye . . . vacānsi miśrā kṛpavā-  
vakaś nu.* <sup>c</sup> This view cannot be gathered from Nirukta v. 13; x. 46, 47; xi. 36.

154. (that is, the hymn beginning) 'Ho' (*haye*: x. 95). The following one, 'Forth thy' (*pra te*: x. 96), is addressed to Indra. 'Which' (*yāḥ*: x. 97) is (in) praise of Plants.

B In (its) employment this (hymn) of Bhisaj<sup>a</sup> is applicable to the cure of consumption (*yakṣma*).

भीषधीक्षवः m<sup>1</sup>r, भीषधीक्षव b, तुषधीक्षव f, भीषधीक्षवः hd (भीषधिक्षुतिः S).—भिषजस्त्वित्तद् m<sup>1</sup>, भिषजस्त्वित्तद् b, भिषजस्त्वित्तद् fk.—154<sup>ed</sup> is wanting in hdr, but is found in bfkm<sup>1</sup> (and probably in Mitra's B MSS., though he has no note).

<sup>a</sup> Cp. Āśānukramapī x. 45: *yā oṣadhis tu sūktasya ṛṣir ātharvaṇo bṛhiṣa*; see also Sarvānukramapī.

155. <sup>a</sup>Now Devāpi, son of Rṣiṣena, and Śamtanu of the race of Kuru were two brothers<sup>b</sup>, princes among the Kurus.

०देवापु hm<sup>1</sup>r, ०देवापु b, ०देवो हि f, ०देवो हि k.—कौरवस्त्रिव hm<sup>1</sup>r, कौरवस्त्रिव b, कौर्यांस्त्रिव fkr<sup>2</sup>.—धातरौ bkr<sup>2</sup>r<sup>6</sup>pn Nirukta, मारतौ Am<sup>1</sup>f.

<sup>a</sup> The following passage, vii. 155-viii. 9, is quoted in an old MS. of Śaṅguruṇīśya and has been printed by me in the JRAS., 1894, pp. 22-24; it is also quoted, down to viii. 7<sup>ab</sup>, in the Nītimāṇjari on RV. x. 98. 8. It has been translated, Sagenstoffe, p. 130, by Sieg, who has examined the whole story of Devāpi in its various versions, pp. 129-142. <sup>b</sup> As the present passage is clearly based on Nirukta ii. 10 and *bhrātarau* occurs there, I have preferred this reading to *bhāratau*.

156. Now the elder of these two was Devāpi, and the younger Śamtanu; but the (former) prince, the son of Rṣiṣena, was afflicted with skin-disease.

कनोर्यांसैव hm<sup>1</sup>rp, यवीर्यांसैव b, वीर्यवांश च fk.—तु चाण्डिषेषमुतो rp, तु चाण्डिषेषमुतो hdr<sup>8</sup>m<sup>1</sup>, लाण्डिषेषमुतो fk, लाण्डिषेषमुतो b.

157. When his father had gone to heaven his subjects offered him the sovereignty. Reflecting for but a moment, he replied to his subjects :

राज्येन इव्यामासुः प्रवाः hm<sup>1</sup>rp, इव्येयुक्तात् राज्यं r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चवह्वन् प्रवासं तं तु राज्ये bf, चवह्व—न् प्रवासं तु राज्ये k, पर्यवह्वन् प्रवासं तु n.—वति तुरौ h, गति कुरौ m<sup>1</sup>pd, तुरौ वति bfk, तुरौ मृति n.—स मुहर्तमिव m<sup>1</sup>rbfkpn, मुहर्तमिव स h, सा d.—प्रत्यमाषत hrbfk, प्रत्यमाषयत् n.—The end of the *varga* is here marked by ३२ in bfk, not in hd.—The last pāda is repeated in b only.

## 1. Story of Devāpi (continued).

1. 'I am not worthy of the sovereignty : let Śamtanu be your ruler.' Assenting to this, his subjects anointed Śamtanu king.

The second line is omitted in n.

2. When the scion of Kuru had been anointed, Devāpi retired to the forest. Thereupon Parjanya did not rain in (that) realm for twelve years.

ततोऽभिविते वीर्ये hm<sup>1</sup>rfk, अभिविते तु वीर्ये b.—तस्मिद्दात्रे शतं समाः hm<sup>1</sup>rb, राज्ये द्वादशे वै समाः fk, राज्ये द्वादशे वै समाः n(h), राज्यं तद्वाससाः समाः n, राज्यं तद्वासीः समाः n(m), राज्ये द्वादशे वर्षाणि Nirukta. As the present passage is clearly based on Nirukta ii. 10, I have preferred the reading राज्ये द्वादशे to राज्ये शतं.

3. Śamtanu accordingly came with his subjects to Devāpi and propitiated him with regard to that dereliction of duty <sup>a</sup>.

<sup>a</sup> That is, in passing him over and anointing his younger brother.

4. Then, in company with his subjects, he offered him the sovereignty. To him, as he stood humbly with folded hands <sup>a</sup>, Devāpi replied :

दिनं राज्येन hm<sup>1</sup>rp, दिनं राज्ये च bfk, दिन राज्यं च r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—ग्रुं तु प्राज्ञिक्षितम् r<sup>3</sup>fk, प्रवर्णं प्राज्ञिक्षितम् r<sup>7</sup>, ग्रुं तु प्राज्ञिं क्षितम् b, ग्रुं प्राज्ञिसंक्षितम् hdr, प्रवस्य प्राज्ञिः क्षितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. above, v. 76 : *sthitvā prakvah kṛtāñjaliḥ*.

5. 'I am not worthy of the sovereignty, my energy being impaired by skin-disease ; I will myself officiate, O king, as your priest in a sacrifice for rain.'

The end of the *vara* is here marked by q in hm<sup>1</sup>bfk, not in d.

## 2. Story of Devāpi (concluded). Deities of RV. x. 99-101.

6. Then Śamtanu appointed him to be his chaplain (*puro 'dhatta*) and to act as priest (*ārtvījyāya*). So he (Devāpi) duly performed the rites productive of rain.

स शंतगुः hm<sup>1</sup>r, स वीर्यः bfk pn.—स चास्त्र चक्रे hm<sup>1</sup>rp, चकार सोऽक्ष bskr<sup>3</sup>n.

7. And he sacrificed to Br̥haspati with the stanzas, 'O Br̥haspati, to' (*br̥haspate prati*: x. 98. 1-3)<sup>a</sup>.

B When with the second (stanza) of this hymn Jātavedas<sup>b</sup> had informed him (*bodhīte*)<sup>c</sup>,

प्रतीत्वृग्मर् bskrn, प्रतीक्षित् p, प्रतीत्वित् Am<sup>1</sup>.—३८ hdr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>m<sup>1</sup>bsk, ३९ त् r.—बोधीते m<sup>1</sup>fr, बाधीते k, बोधीतो b.—७<sup>cd</sup> and ८<sup>ab</sup> are found in B and m<sup>1</sup> only.

\* The contents of the hymn indicate that the first three stanzas are connected with Br̥haspati, while the following four are connected with the gods (cp. below, 9). <sup>b</sup> As a messenger of Br̥haspati. <sup>c</sup> Sieg would read *bodhīto*, agreeing with the subject (Br̥haspati) in ८<sup>ab</sup>: 'I, instructed by Jātavedas, will place,' &c.

B 8. 'I will place brilliant speech in your mouth<sup>a</sup>: praise the Gods,'

then he (Br̥haspati) being pleased bestowed on him (Devāpi) divine Speech; and therewith

आस्ते br, आस्ते(ति) fkr<sup>2</sup>, आस्ते m<sup>1</sup>.—चुमतीं m<sup>1</sup>, चुमतिं b, चुमतिर् fr, दिमतिर् kr<sup>2</sup>.—ततः Am<sup>1</sup>p, इति B.—देवीं hm<sup>1</sup>rb, देवीं fkp.—च सः hm<sup>1</sup>rp, तु चः bsk.

\* The words of RV. x. 98. 2 only slightly modified: *dadkāmī te dyumāsiṣ्य vācam āśan*.

9. he in four stanzas (x. 98. 4-7) sang (in praise of) the gods with a view to rain only, and Agni with the remainder of the hymn (8-12). The next hymn 'Whom?' (*kam*: x. 99) is addressed to Indra.

एष तु hm<sup>1</sup>r, एष च bsk.—चपिं च hdr, चपिं तु bsk.

10. 'O Indra, stand fast' (*indra dṛ̥hya*: x. 100) is to the All-gods; the following one, 'Awake' (*ut*: x. 101), is (in) praise of the priests<sup>a</sup>: the application of rites (*viniyoga*) is here proclaimed by setting forth the powers of these (priests).

परत् hm<sup>1</sup>r, परा bsk.—प्रकाशनेतां Am<sup>1</sup>bfkr<sup>2</sup>, प्रकाशने तेषां r.—The end of the *varga* is here marked by ३ in m<sup>1</sup>bf, not in hdk.

\* *Sarvānukramaṇī*: *ṛtvikstutis vā*; the option, according to Śaṅgurusīṣya, is owing to the statement of the BD. that this is a *ṛtvikstuti*, while the *Devatānukramaṇī* states that it is addressed to the All-gods.

## 3. Deities of RV. x. 102, 103. The Khila of Nakula.

11. 'Forth' (*pra* : x. 102), Śākatāyana<sup>a</sup> considers a narrative hymn: Yāska<sup>b</sup> (thinks) that it is addressed to the Mallet (*dru-ghāna*) or to Indra; but Śaunaka, that it is addressed to the All-gods.

प्रेतीतिहासमूलं तु Am<sup>1</sup>, इतिहासं प्र ते सूलं b, इतिहासं प्रात् सूलं fk, इतिहासं प्रेति सूलं r<sup>2</sup>, इतिहासं प्रेति सूलं r<sup>3</sup>.—यासो द्वौघणम् hdm<sup>1</sup>, यासो द्वौघणम् (l) r, वासो द्वौघणम् r<sup>4</sup> r<sup>5</sup>, वासो द्वौघणम् b, वासो द्वौघणम् f, वासो द्वौघणम् kr<sup>6</sup> (द्वौघणम् S).

<sup>a</sup> Cp. Geldner, *Vedische Studien*, vol. ii, p. 2. <sup>b</sup> See Nirukta ix. 23, where Yāska comments on RV. x. 102. 9, beginning: *drughaṣo drumayo ghaṇas: tatretihāsam ācakṣate.*

12. By this (hymn) Mudgala Bhārmyaśva in a contest overcame Indra and Soma, having yoked a bull and a Mallet belonging to Indra, to his chariot<sup>a</sup>.

आवावेन hdm<sup>1</sup> r, आवावेन तु fkr<sup>2</sup>, आवीवेन तु r<sup>3</sup>.—भार्म्बस् SNir., भार्म्बास् hdm<sup>1</sup>, भार्म्बास् r, भार्म्बास् f, भार्म्बास् kr<sup>2</sup>, भार्म्बास् b, भार्म्बास् r<sup>3</sup>.—वृषम् r<sup>1</sup> r<sup>4</sup> b fkr<sup>2</sup> Nir., वृषम् hdm<sup>1</sup> r (cp. वृषभेष S).—युत्का ऐक्षं r, युक्तिक्षं b, युत्का एवं fk, युत्का विक्षं m<sup>1</sup>, युत्का विक्षं hdm<sup>1</sup>.

<sup>a</sup> Cp. Nirukta ix. 23: *mudgalo bhārmyaśva ṛṣir vṛṣabhaṣ ca drughaṇaḥ ca yuktā samgrāme vyavahṛtya ājīvī jīgāya*; cp. also RV. x. 102. 5: *tena mudgalah pradhane jīgāya*. See Sarvānukramaṇī and Śadguruśīṣya's metrical version of the story.

B 13. Apratiratha Aindra desiring victory when fighting in battle sang (the hymn).

'The swift' (*āśuh* : x. 103) is addressed to Indra: in the stanza 'Of those' (*amīśām* : 12) <sup>a</sup> the goddess Apvā is praised.

युध्न् r, युध्न् b, यदा f, यदा k, यद्ध m<sup>1</sup>.—यद्यं kr, यद्य f, यद्यत् b.—ऐक्षोऽप्रतिरथो s, ऐक्षोऽप्रतिरथं m<sup>1</sup> r, शीद्रा प्रतिरथं bfk.—यद्यादेवी r, यद्यादेवी lk hdm<sup>1</sup>, यद्यादेव् b, यद्यादेव् f, यद्यादेव् k, (उपाद्या) यद्यादेवी S.—r<sub>3</sub><sup>a b</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> This stanza is commented on by Yāska, Nirukta ix. 32, as addressed to Apvā. Cp. Sarvānukramaṇī and Śadguruśīṣya.

B 14. The fourth (stanza) should be (regarded as) addressed to Brhaspati<sup>a</sup>, as well as (the stanza) 'The great one' (*mahān*) in the hymn of Nakula<sup>b</sup>.

Now there is a couplet addressed to the Maruts, 'Advance' (*preta* : x. 103. 13)<sup>c</sup>, the (first stanza being) optionally addressed to Indra. (The hymn) which follows (begins) 'Brahma'<sup>b</sup>.

चतुर्थी वाईसत्वा  $b^m^1r$  (= S), चतुर्थी वाईसत्वा fk.—शावसप्रसहामिति r, शाकु-  
विलृप्तहामिति b, शाकुवेत्प्रसहामिति f, शाकुवे प्रसहामि च  $m^1$ .—<sup>14<sup>ab</sup> is found in B and  
 $m^1$  only.—द्वृचे तु मरुतः  $hr^3$ , द्वृचेति मरुतः  $m^1$ , द्वृचेति मारुतः d, द्वृचे च मरुतः r,  
द्वृच्यु मारुतः  $skr^2$ , द्वृच्यु मारुतः b.—प्रेति ब्रह्मेति  $hdm^1$ , प्रेति श्वेत्वेति r, प्रेतेतिद्वी  
वे b, प्रेतेतिद्वी वे fk.—ब्रह्म यत्परम् bf, ब्रह्म वे परम् k, परमं तु यत्  $hm^1r$ .</sup>

<sup>a</sup> That  $14^{ab}$  is original is indicated by the recurrence of the words *caturthī bārhaspatyā* in the *Sarvānukramaṇī*. <sup>b</sup> This is the khila of ten stanzas by Nakula which immediately precedes RV. x. 104. It is thus described in the *Anukramaṇī* of the Kashmir collection: *brahma*; *daśa*; *vāmadevya nakulas*; *saurī*, *gharmastutir*, *bārhaspatyā*, *sōvītrī* (*astīrī*); *gharmaparā etāḥ*; *suryas cāndramasasyaś ca śeṣā*, *jagatyaḥ*. The first stanza: *brahma jañānam prathamaṇ purastāt* is quoted in AB. i. 19 and elsewhere (see Aufrecht's ed., p. 421). The third stanza, beginning *mahān māhi*, which mentions the name of Bṛhaspati, is also quoted in AB. i. 19 and ASS. iv. 6. 3; it occurs in TS. ii. 3.  $14^6$ . There can be little doubt that the *pratīka* *mākān* is the original of the corruptions in the MSS. <sup>c</sup> By this couplet must be meant the last stanza of RV. x. 103, and the first of the khila of two stanzas, beginning *asau yā senā marutāḥ* which immediately follows. RV. x. 103. 13 is described in the *Sarvānukramaṇī* as *antyā[aindrī] māruti vā*. The stanza *asau me* occurs in the SV. and the AV., and in VS. xvii. 47 it immediately follows *preta* (RV. x. 103. 13).

15. In it, at the beginning of the hymn, where no deity is specified (*anirukta*)<sup>a</sup>, one stanza (1) adores the Sun, that which (begins) 'Unto' (*abhi*: 4)<sup>b</sup>, Savitṛ, while the (first) four are closely connected with the Cauldron (*gharma-parāḥ*)<sup>c</sup>.

तचानिष्टसूक्ष्मादावृगेका  $hm^1r$ , तचानिष्टवैश्वदेव्युचेका b, तचानिष्टवैश्वदेव्युचेका f.—धर्मपरात्म<sup>o</sup> r, धर्मपरात्म<sup>o</sup>  $skr^2r^3$ , धर्मं परा च  $m^1$ , धर्मं परात्म<sup>o</sup>  $hdb$ .—अभीति चा  
hdb, अभीतयः fk.—The end of the *varga* is here marked by 3 in bfk, not in *hdm<sup>1</sup>*.

<sup>a</sup> In AB. i. 19. 1 *brahma* in this mantra is explained as Bṛhaspati. This stanza=AV. iv. 1. 1. The second stanza (*iyāṇ vāi pitre*) is described in the *Anukramaṇī* of the khila collection as *gharmastutīḥ*; it is=AV. iv. 1. 2. The third stanza (*mahān māhi*=TS. ii. 3.  $14^6$ ) has already been stated to be addressed to Bṛhaspati and is so described in the khila *Anukramaṇī*. <sup>b</sup> This stanza (*abhi tyāṇ devāṇ savitāram*)=AV. vii. 14. 1; VS. iv. 25; TS. i. 2. 6<sup>1</sup>; SV. i. 464, is in the *astī* metre and is referred to in SB. xiii. v. 1<sup>11</sup> as an *atichandas* verse. <sup>c</sup> This agrees with the statement of the *Anukramaṇī* (*gharmaparā etāḥ*); it is also borne out by AB. i. 19. 1-4 and ASS. iv. 6. 3, where all

these four stanzas are quoted, in the same order in which they occur in the khila collection, as mantras to be repeated in the Pravargya ceremony (in which the *gharma* vessel is used).

4. Deities of RV. x. 104, 105. Bhūtāṁśa Kāśyapa : RV. x. 106.

16. The six stanzas of the rest of the hymn (adore) Sun and Moon together<sup>a</sup>.

Now with the (hymn) which comes after this (beginning)  
'It has been pressed' (asāvī : x. 104) Aṣṭaka<sup>b</sup> praised Indra.

सूर्याचार्हमसौ सह hm<sup>1</sup>r, सूर्याचार्हमसौ सुतिः bfk.

\* With regard to this khila, on the form and contents of which we can now speak with certainty, cp. Meyer, Rgvidhāna, p. xxii, and Oldenberg, Prolegomena, p. 364 f.

<sup>b</sup> On Aṣṭaka cp. Śadguruśīya on RV. x. 104.

17. The descendant of Kutsa, by name Durmitra<sup>a</sup>, (saw) the hymn 'When, Glorious One?' (kadā vaso : x. 105). Sumitra may also be his name, (while) the other word (Durmitra) would express an attribute (*guna*)<sup>b</sup>.

कौत्सः hm<sup>1</sup>r, चौत्सः fk, कौत्सं b.—कदा वसोः hm<sup>1</sup>r, कदा वसोत् bfk.—सुमि-  
त्रीव वाम स्वाद् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सुमित्र इति वामाद् bfk.—इतरत्यदम् bfk, एं पदम्  
hdm<sup>1</sup>r (cp. ii. 73).

\* As to Durmitra cp. Śadguruśīya on RV. x. 105, and Oertel, The Jaiminiya version of the Dirghajihvī Legend, in the Transactions of the Oriental Congress of Paris, Section Aryenne, p. 229. <sup>b</sup> Op. Sarvānukramapī : kautso durmitro nāmnā sumitro gupatalā  
sumitro vā nāmnā durmitro gupatalā.

18. Now Bhūtāṁśa Kāśyapa<sup>a</sup>, being desirous of offspring, in days of old performed rites; for this most excellent of sages had not obtained any children.

प्रथाः वाचित् hdm<sup>1</sup>r, प्रथां वै स b, प्र वै स k.

\* It is somewhat strange that Yāska in Nirukta xii. 40, on RV. x. 106, should have the identical words, bhūtāṁśāḥ kāśyapa āśvinam, which are used in the Sarvānukramapī to describe that hymn. This looks as if some sort of Anukramapī had already existed in Yāska's time.

19. His wife said to Bhūtāṁśa : 'I will bear as many sons as you wish : (only) praise the gods in pairs.'

इहसि hdm<sup>1</sup>fk, इहमि b, इहासि r.—इन्द्रश सुहि hdm<sup>1</sup>b, इन्द्रशसु हि r, इन्द्र सुहि fk.

20. Now all pairs came to him from desire of praise. Observing them he did so (praise them in x. 106): the Aśvins own the hymn (*sūktabhāgīn*).

तमभ्युसु hdr, व्यंसु bf.—सर्वायि इन्द्रायि hdm<sup>1</sup>r, इन्द्रायि सर्वायि bfk.—ताम-  
विष्वाय तस्यके hm<sup>1</sup>r, आतामविष्व संस्कृ fkr<sup>2</sup>, आतामविष्व संस्कृ b.—The end of the  
varga is here marked by ४ in hbfk, not in m<sup>1</sup>d.

5. RV. x. 107. Story of Saramā and the Papis: RV. x. 108.

21. This same hymn (x. 106) is stated to be addressed to the Aśvins because of (their) occurrence (*bhāvāt*) at the end. For in this hymn the characteristic (name) of the deity does not appear till the last verse<sup>a</sup> (*pada*).

मावाद् hm<sup>1</sup>rfk, मावह् b.—य इ० hm<sup>1</sup>rb, य इ० fk.—प्रागस्याद् f, प्रागस्ये k,  
प्राग्वता b, प्रायिकाय hm<sup>1</sup>r.—हृष्टते पदात् b, हृष्टते पदात् fk, हि हृष्टते hm<sup>1</sup>r.

<sup>a</sup> Cp. Nirukta xii. 40 (with Roth's Erläuterungen), where Yāska states that in this hymn the name of the deity is mentioned only once (*ekalītga*).

22. Now with the hymn here following, 'There has appeared' (*āvir abhūt*: x. 107), Dakṣinā Prājāpatyā praised herself.

एष तुष्टाय hm<sup>1</sup>r, अभितुष्टाय bfk.—प्राणापत्वाय hm<sup>1</sup>r, प्राणापत्वाय bskr<sup>2</sup>.

23. Some, however, say that the givers of sacrificial fees are here praised; and that, because they are the givers of sacrificial fees, liberal donors (*bhojāḥ*) are praised with four (stanzas)<sup>a</sup>.

दधिषानं च hm<sup>1</sup>r, दधिषानं हि bfk.

<sup>a</sup> That is, in RV. x. 107. 8-11 where the rewards of the *bhoja* are described. The option as to the deity expressed by the Sarvānukramaṇi with the words *dakṣiṣāṇi taddāśāṇi vāstavāṇi* is doubtless owing to the opinion of *eke* here stated.

24. There were demons called Panis who dwelt on the farther bank of the Rasā. These carried off the cows of Indra and hid them away carefully<sup>a</sup>.

रसापारनिवासिनः hm<sup>1</sup>r, सिन्धुपारनिवासिनः bskr<sup>2</sup>.—व्यगृहंस्य fkr, व्यगृहंस्य b, विनृहंस्य hdm<sup>1</sup>, विनृहस्य r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* Cp. Sarvānukramaṇī: *paryibhīr asurair nīgūlīkā gātī*.

25. Brhaspati saw (it was) thus; and having seen it he reported it to Indra. Then the Chastiser of Pāka (Indra) dispatched Saramā<sup>a</sup> thither on a message.

तथापश्चद्गु fkm<sup>1</sup>r, ताव पश्च b, तथा पश्चात्त्वा hd.—दूतींस्य hdm<sup>1</sup>r<sup>3</sup>skr<sup>2</sup>, दूतीं तु r, दूता b.—The end of the *varga* is here marked by ४ in bf, not in hdm<sup>1</sup>.

\* Cp. Sarvānukramaṇī: *anvesīत् saramāṇī devaśunīm indreṇa prahitām*.

#### 6. Story of Saramā and the Paṇis (continued).

26. In the (hymn) 'What?' (*kim*; x. 108) the Paṇi demons interrogated her with the uneven stanzas<sup>a</sup>, (saying) 'Whence (do you come)? To whom do you belong, fair one? Or what is your business here?'

विमित्वचायुजाभिसां m<sup>1</sup>fr, विमित्वचाभिसां hd, विमन्वचायुताभिसां b.—पश्चयो इमुराः hm<sup>1</sup>r, पश्चयः सह bsk.

\* Cp. Sarvānukramaṇī: *ayugbhiḥ parayo mītrīyantah prouṇiḥ*.

27. Then Saramā addressed them: 'I wander about as the messenger of Indra, seeking you and (your) stall and the kine of Indra who is asking for them.'

चाप्रवीत्तान् hdm<sup>1</sup>, त्तां r, ताप्रवीत्तु b, साप्रवीत्तु fkr.—दूतीक्री विचराम्यहम् hm<sup>1</sup>r, दूतीक्रस्य चराम्यहम् bf (cp. RV. x. 108. 2: इक्षस्य दूतिर्.. चरामि).—प्रवं चां hdm<sup>1</sup>fk, व्रजासां r.—निष्क्री hm<sup>1</sup>r, निष्क्री bsk.—गायेविक्रस्य पृष्ठतः f, गायेवं इक्षस्य पृष्ठति f, गाय तेक्षस्य पृष्ठतः b, वैक्रीर्वायेव पृष्ठताः hdm<sup>1</sup>, एक्रीर्वायेव पृष्ठति r.

28. On learning that she was the messenger of Indra, the wicked demons said: 'Do not depart<sup>a</sup>, Saramā; be our sister here<sup>b</sup>.

दूतीं ताम् hdm<sup>1</sup>r, तां दूतीम् bsk.

\* With the words *mā gās tvam*, cp. iv. 73: *mā apagās tvam*.      b Cp. Oldenberg's remarks, ZDMG., 1898, p. 414 f., on Oertel, JAOS., vol. xix, part ii, pp. 97-103, who deals

with this legend from the BD. in connexion with the Jaiminiya Brāhmaṇa.—The wording of 28<sup>a</sup> and 29<sup>a</sup> is based on RV. x. 108. 9 : *svasāram tvā kṛṣavai, mā punar gā, apa te gavām subhage bhajāma.*

B 29. Let us divide our share of the cows; be not unfriendly (*ahitā*) henceforth again.'

And with the last stanza of this hymn (x. 108. 11), as well as with the even ones throughout<sup>a</sup>,

वर्षा॑ m<sup>1</sup>, वर्षा॑ b, वर्षा॑ fk.—माहिता॑ ह॑ m<sup>1</sup>, मोहिता॑ ह॑ fk, मोहिता॑ ह॑ b.—29<sup>ab</sup> is found in bfkm<sup>1</sup>, not hdm.—सूतस्त्रास्त्रास्त्रथा॑ चर्षा॑ b, सूतस्त्रास्त्रथा॑ चर्षा॑ fk, सूतस्त्रास्त्रथा॑ चर्षा॑ hm<sup>1</sup>r, सूतस्त्रास्त्रथा॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—युग्माभिस्त्रेष्व॑ hm<sup>1</sup>r, युग्माभिस्त्रेष्व॑ bf, युग्माभिस्त्रेष्व॑ k.

\* Cp. Sarvānukramaṇī : *sā tān yugmāntyābhīr . . . pratyācasṭe.*

30. she said, 'I do not desire either sisterhood (with you) or (your) wealth; but I should like to drink the milk of those cows which you are hiding there<sup>a</sup>.'

पिवेय॑ hm<sup>1</sup>rbf, पिवामि॑ r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—गृ॑ पथस्॑ hm<sup>1</sup>r, पथसस्॑ fk, पथस्॑ b.—The end of the *varga* is here marked by ꝑ in b, by ꝑ in fk, not at all in hdm<sup>1</sup>.

\* Oldenberg (loc. cit.) would read *yās te*, 'which (cows) you here,' but all the MSS. have *yās tā*; and even though the cows are hidden, the *tā* might have a vaguely demonstrative sense = 'which you have hidden over there.'

#### 7. Story of Saramā and the Paṇis (concluded).

31. The demons saying 'yes' to her, then brought her the milk. She having, from natural taste and greed, drunk the demons' milk—

पथसतः॑ hm<sup>1</sup>rb, परस्तः॑ fk.

32. excellent, charming, delightful, stimulating strength—then again crossed the Rasā which extended a hundred leagues,

परं॑ b m<sup>1</sup>, पथः॑ hdr<sup>3</sup>, वरं॑ r, पर०॑ b fk.—संवर्णं॑ hd m<sup>1</sup>b, अं॑ वर्णं॑ fk.—ततः॑ hm<sup>1</sup>r, अं॑ वर्णं॑ fk.—32<sup>ab</sup> is repeated in b.—विशाराम॑ hm<sup>1</sup>r, विशीर्णम॑ b fk.

33. on the farther<sup>a</sup> bank of which was their impregnable stronghold. And Indra asked Saramā, 'You have seen the cows, I hope?'

सुदुर्जयम् hdb, च दुर्जयम् r.—अ॒रु॒ह्म॒॑र् अ॒दो॒॒ष्व bfk.

<sup>a</sup> That is, regarded from where Indra was.

34. But she, under the influence of the demons' (milk), replied 'no' to Indra. He, enraged, struck her with his foot. She then, vomiting the milk,

आ॒सुर॒स्व॑ hdm<sup>1</sup>r, अ॒सुर॒स्व॑ bfk.—तु॑ Am<sup>1</sup>, हि॑ B.—सु॒रः॑ b, सु॒र॑ hdm<sup>1</sup>r, सु॒र॑ r.

35. went, trembling with fear, back again to the Panis. The Lord of bay Steeds<sup>a</sup> (Indra) on his car, by the track which followed her steps<sup>b</sup>,

सा॑ मयोद्दिपा॑ hm<sup>1</sup>r, च॑ मयोद्दिपा॑ fk, माव॒याद्विपा॑ b.—पदाणुसारिपद्मा॑ hdm<sup>1</sup>, पद्मसक्षम् तदाणुसा॑ fk b, पद्मसक्षम् पदाणुसा॑ r.—हरिवाह॒ष्म॒॑र् hm<sup>1</sup>r, सु॒खमङ्गसा॑ fk, सु॒ख॑ मङ्गसा॑ b.—The end of the *varga* is here marked by ० in b, not in hdm<sup>1</sup>fk.

<sup>a</sup> Or, according to B, 'easily and quickly.'

<sup>b</sup> Or, according to B, 'by her vomiting of the milk,' which made a track.

### 8. Deities of RV. x. 109-120.

36. went and smote the Panis and brought back the cows.

Now Brahmajāyā Juhū sang<sup>a</sup> (the hymn) 'They spoke' (*te vadān* : x. 109) addressed to the All-gods.

अ॒षाण॑ च॑ पश्यी॒न् hm<sup>1</sup>rb, अ॒षाण॑ पाष्णिं॒कां॒स् fk.—गा॒ष्म॑ ता॑: hdm<sup>1</sup>r, ता॒ष्म॑ गा॑: bfk.—<sup>०</sup>देवं॑ तु॑ hm<sup>1</sup>r, <sup>०</sup>देवं॑ स्तात्॑ br<sup>2</sup>, <sup>०</sup>देवं॑ स्ता॑ fk.—वा॒मदृग्व॒क्षवा॒प्रिष्ठः॑ hdm<sup>1</sup>r, ब्रह्मवा॒या॑ चु॒द॑र्वनी॑ m<sup>1</sup>bfkr<sup>2</sup> (चु॒द॑र्वन॑० r<sup>3</sup>).

<sup>a</sup> This is the reading of B; cp. Ārgānukramanī : *te 'vadān iśi sūktasya brahmajāyā jahūr munīḥ*. A's reading of the last pāda (37<sup>a,b</sup> being here omitted) means: '(then come) also the Āpri stanzas of Jamadagni' (x. 110). This reading has the appearance of an abridgement of 37<sup>a,b</sup>.

B 37, 38. After it follows the Āpri hymn of Jamadagni, 'Kindled to-day' (*saṃiddho 'dya* : x. 110).

The Vairūpa seers simultaneously with the three hymns (x. 111-113) 'Ye Wise Ones' (*manīṣināḥ* : x. 111. 1) sang to Indra as he set out against the Panis. The following hymn 'Two caldrons' (*gharmā* : x. 114) is addressed to the All-gods. Some, however, think<sup>a</sup> that here are praised

37. यामदपिं b, यामदपि skr<sup>2</sup>, यामदपिः m<sup>1</sup>.—०४० यामी० m<sup>1</sup>, ०४० यामी० b, ०४० यो प्री० f, ०४० योप्रिय० kr<sup>2</sup>.—३७<sup>a</sup>b is found in bskr<sup>2</sup>m<sup>1</sup>, not in hdr.—युगपदै ब्रजतं तं hm<sup>1</sup>r, ब्रजतं युगपत्सर्वे skr<sup>2</sup>, ब्रजतं युगपत्सर्वे b.—वैरुपा युगपत्सर्विनिः hdm<sup>1</sup>, वैरुपा युगपत्सर्वः r, वैरुपा युगपत्सर्विनिः परः; skr<sup>2</sup>.

38. मनीविषः bskr<sup>2</sup>, विनीविषः hdm<sup>1</sup>r.—सुतान् hdr, सुतं b, सुवं fk.

\* This word is taken from the next line.

39. the Gods and Indra, the Metres, and the Middle Agni. The seer Upastuta uttered (the hymn) 'Wondrous' (*citraḥ*: x. 115) which is addressed to Agni.

यमादर्शिर् hm<sup>1</sup>r, ददर्शिर् bsk.

40. 'Drink' (*piba*: x. 116) praises Indra; 'Not' (*na*: x. 117), Food. The next (x. 118) is demon-slaying (and) addressed to Agni. 'So, indeed' (*iti vai*: x. 119) is addressed to Laba<sup>a</sup>. 'That' (*tat*: x. 120) is addressed to Indra: the Āptyas are incidentally mentioned in the sixth (stanza).

राजोद्धामेयम् fk, राज्योद्धामेयम् b, रजोद्धामेयम् hm<sup>1</sup>r (आमेयं राजोद्धम् ९), आमेयं तु परं ततः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सावम् f, सावम् bsk, सवम् hd, तावद् r.—आम्याः r, आम्या hdm<sup>1</sup>, आम्या f, दाम्या k, आम् b.—मम्यां m<sup>1</sup>bskr, मम्या h.—गिपातिताः hm<sup>1</sup>r, च संसुता b, च संसुतः skr<sup>2</sup>.—The end of the *varga* is here marked by त् in bsk, not in m<sup>1</sup>.

\* 40<sup>a</sup> is quoted by Śadguruśīya on RV. x. 119; cp. Āraṇukramapī x. 53<sup>ed</sup> also quoted by Śadguruśīya, whose reading differs from that of the published text.

### 9. Deities of RV. x. 121-129. Three khilas.

41. Then (comes a hymn) addressed to Prajāpati (x. 121), one to Agni (x. 122), one to Vena (x. 123) in succession. 'To this our' (*imam nah*: x. 124) is (in) praise of Varuna, Indra, Agni, Soma<sup>a</sup>.

संस्तुतः hm<sup>1</sup>r<sup>3</sup>bskr<sup>2</sup>, संस्तुतिः r.—वरुपेक्षापिसोमानाम् hm<sup>1</sup>rbfk, सोमापिवरुपानाम् गु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—इमं च hm<sup>1</sup>r, त्विमं तु fk, त्विम् तु b.

\* Cp. Sarvāṇukramapī: *agni-varuṇa-somānām . . . aindry uttamā*.

42. Now the four stanzas here at the beginning of the hymn (x. 124. 1-4), Agni sang in praise of himself<sup>a</sup>; but Soma is

praised with the sixth (6) and with the ninth in three verses (9<sup>abc</sup>).

चतस्रस्त्वच् hm<sup>1</sup>r, चतस्र् इति bsk.—सोमसु hm<sup>1</sup>r, सोमस्त्र fk, सौम्यस्त्र b.—षष्ठा च hm<sup>1</sup>r, षष्ठां तु bsk.—शष्ठ्या hm<sup>1</sup>r<sup>3</sup>, शष्ठ्यां bskr<sup>2</sup>, शष्ठ्याम् r.

\* According to this, Agni is seer and deity of RV. x. 124. 1-4, while, according to the Sarvānukramaṇī, Varuṇa and Soma are seers of 1 as well as Agni.

43. But the remaining three (x. 124. 5, 7, 8) are addressed to Varuṇa<sup>a</sup>, while the last verse (9<sup>d</sup>) is addressed to Indra alone<sup>b</sup>. 'I' (aham: x. 125) is a hymn to Vāc. To Aryaman, Mitra, and Varuṇa belongs

तित्र m<sup>1</sup>br, तित्र fk, तष्ठ hdr<sup>0</sup>.—ऐक्षमेवोत्तमं पद्म hm<sup>1</sup>, ऐक्षमेवोत्तमं पद्म r, ऐक्षमेवोत्तमो वग्नौ bfr<sup>3</sup>(r<sup>3</sup>?).

\* The Sarvānukramaṇī makes no specific statements about RV. x. 124. 5-8, simply remarking: śīṣṭā yathānīpātām.      <sup>b</sup> According to the Sarvānukramaṇī the whole of 9 is addressed to Indra: aindry uttamā.

44. 'Not him' (na tam: x. 126)<sup>a</sup>. The following hymn is to Rātrī (x. 127). That which (begins) 'To me' (mama: x. 128) is addressed to the All-gods. The hymn addressed to Lightning 'Obeisance to thee' (namas te)<sup>b</sup> is a benediction. But that which follows,

रात्र्याः hm<sup>1</sup>r, रात्रं bsk.—ऐत्युत्तं hdr, ऐत्युत्तं b, ऐत्युत्ते fk.—आश्रीर्वादः bsk, आश्रीर्वादः hm<sup>1</sup>r.—चत् hm<sup>1</sup>bskr<sup>2</sup>, तत् r.

\* According to the Sarvānukramaṇī this hymn is addressed to the All-gods; but as the three names Aryaman, Mitra, Varuṇa occur in all the stanzas of the hymn but the last, the statement of the BD. is more exact.      <sup>b</sup> The two khilas which come at the beginning of the fourth adhyāya in the Kashmir collection, and precede RV. x. 128, are here passed over. The first consists of one stanza only, beginning ā yasmān devavītaye. The second consists of four stanzas, beginning ā rātrī pārthivām, and corresponds to the first four stanzas in Aufrecht's xix. After RV. x. 128 comes a third, which consists of a single stanza, beginning arvāñcam indram amuto havāmake, and corresponds to the first stanza of Aufrecht's xx. Then comes the Lightning hymn of four stanzas, beginning namas te astu vīdyute, referred to above. Next follows a long khila of forty stanzas, beginning yāñ kalpayanti no 'rayaḥ and described in the accompanying Anukramaṇī with the words: yāñ: catvāriṇśat, pratyāñ-krityā-nāśanam, āśiḥ: pañktyantam. It is mentioned by its pratīka yāñ kalpayanti in Rgvidhāna iv. 6. 3 and described there, iv. 8. 4, as krityā-sūktam; quoted also in Kauśika Sūtra xxxix. 7 (cp. Bloomfield, Atharva-veda, SBE., xlii, p. 602, on AV. x. 1). Cp. Meyer, Rgvidhāna, pp. xxii, xxv; Oldenberg, Prolegomena, p. 506 f.

45. ' (The spell) which our foes prepare' (*yām kalpayanti no'rayah*), is destructive of sorcery<sup>a</sup>. ' Bestowing length of life' (*āyusyam*)<sup>b</sup> is (in) praise of gold for oneself<sup>c</sup>. ' Neither non-being' (*nāsat* : x. 129) is to Parameśthin.

गोदरथः hdm<sup>1</sup>r, न इति b, नति f, नतिं k.— छला<sup>०</sup> m<sup>1</sup>r, छलां hd, छला bfk.— नाशनमाद्यमः hdm<sup>1</sup>r, देवतसुचते bfk.— नासवत् hdr, नासवत् f, नासव b, नेति चत् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, नासिषत् k.—The end of the *varga* is here marked by Q in bfk, not in m<sup>1</sup>.

<sup>a</sup> The same description, *kṛtyāśāsanam*, in the *Anukramāṇi* of the khila collection. In AV. *Parīṣṭa* 34. 2, this and other hymns of the same character form the *kṛtyāgāṇa*, and are described as counteracting sorcery, *kṛtyāpratikaraṣāṇi*. <sup>b</sup> This khila immediately follows *gām kalpayanti* in the *Kashmir* collection. It is described in the accompanying *Anukramāṇi* as *āyusyam* : *daśa* ; *dākṣayānāḥ* . . . *hīranyātmastutih*. Its ten stanzas (there is a lacuna in the first) agree with Aufrecht's xx. 2-11; cp. Oldenberg, *Prolegomena*, p. 506, note<sup>1</sup>. This khila is also mentioned in the *Rgvidhāna* iv. 9. 1: *āyusyam āyurvarcasyaṇ sūktam dākṣayāṇam*; cp. Meyer, p. xxiii. <sup>c</sup> The expression used in the khila *Anukramāṇi*, *hīranyātmastutih*, seems to mean 'self-praise in connexion with gold.'

#### 10. Deities of RV. x. 130-137.

46. They call this (hymn) evolutional (*bhāvavṛtta*); also the next<sup>a</sup>, 'The sacrifice which' (*yo yajñah* : x. 130). ' Away' (*apa* : x. 131) is addressed to Indra; here, however, the fourth and the fifth (stanzas : 4, 5) are traditionally held to be addressed to the Aśvins.

चुति hdm<sup>1</sup>r, च चा bfk<sup>2</sup>.

<sup>a</sup> Cp. *Rgvidhāna* iv. 9. 2: *bhāvavṛtte pare sūkte*.

47. 'The sacrificer' (*ijānam* : x. 132) is addressed to Mitra-Varuna; in the first stanza Heaven and Earth are praised in the (first) hemistich (1<sup>st</sup>), and the Aśvins in the next (1<sup>st</sup>).

भूमिष्ठ hm<sup>1</sup>r, पूषा च bfk<sup>2</sup>.— चविनी चोत्तरे ततः Am<sup>1</sup>, चविना उत्तरेष्य तु bfk<sup>2</sup>.

48. 'Forth, well' (*pro su* : x. 133. 1) are two (hymns) addressed to Indra (133, 134); but the stanza 'Never, O Gods, do we transgress' (*nakir devā minimasi* : x. 134. 7) is addressed to the All-gods<sup>a</sup>. In the (hymn) 'Under which tree' (*yasmin vṛkṣe* : x. 135) the celestial Yama is praised.

प्रो व्येक्ष्ये hbf, प्रो व्येक्ष्यं m<sup>1</sup>r.—०देवृहृ तु hm<sup>1</sup>r, ०देवृक्षात् b, ०देवृक्षात् fk.—  
कुक्षानः m<sup>1</sup>, कुक्षान् hdbf, कुक्षानि kr.

\* The Sarvānukramāṇi has no statement about this stanza.

49. The hymn 'The Hairy One (bears) Agni' (*keśy agnim*: x. 136) is addressed to the Hairy Ones<sup>a</sup>; in that which follows, 'And, O Gods' (*uta devāḥ*: x. 137)<sup>b</sup>, the first stanza (1) should be (regarded as) to the Gods; the following triplet (2-4) has Vāta as its god.

केशपिं r, केशपिं hd, केशपिं b, केशपिं f.—केशिणं bsk, केशिणः hdm<sup>1</sup>r (केशिणं  
S).—उत bf, उद् k, उत् hdr, उत् m<sup>1</sup>.—०देवानामच चाचा खाह् A, चाचाचा तच  
०देवानां B.—चातदेवृष्टः परः B, चायवृष्टः उत्तरः A. As the text of the RV. names  
Vāta in these stanzas, not Vāyu, and the author of the BD. is likely to have followed  
that text, I have preferred the reading of B.

\* The reading *keśnaḥ* would mean, 'is addressed to the Hairy One'; but as the Sarvānukramāṇi has *kaśinām* and Sāyaṇa (on x. 137. 1) has the explanation *agnisūrya-vāyudevatākam*, I have preferred to read *kaśinām* as referring to the 'Three Hairy Ones' (op. above, i. 95).      <sup>b</sup> The Sarvānukramāṇi gives no details about this hymn, de-  
scribing it simply as *vaiśvadevam*.

50. The stanza 'May they protect' (*trāyantām*: x. 137. 5) is addressed to the All-gods; but the remainder (of the hymn) that follows (6, 7) has the waters as its divinity. This (hymn) may be considered as containing universal remedies or as destructive of infirmity.

०देवृहृ तु hdr, ०देवृहृ m<sup>1</sup>, ०देवृहृ साच् b, ०देवृहृा (सीष्ट) f.—०देवतः hm<sup>1</sup>b,  
०देवतः r, ०देवत fk.—परः hm<sup>1</sup>r, चृतः br<sup>2</sup>, चृतः fk.—सादेतहृ hr<sup>8</sup>m<sup>1</sup>, सादेतहृ r,  
सूतं खाह् b.<sup>2</sup>—विश्वेषज्ञं hdbr, विश्वेषज्ञं fk, विश्वेषज्ञं m<sup>1</sup>.—रपसो वा विश्वेषज्ञम्  
hm<sup>1</sup>r, रपससाप्तोहनम् bfkr<sup>2</sup>.—The end of the *varga* is here marked by 90 in b, by  
9 in fk, not at all in dm<sup>1</sup>.

### 11. The khila 'Bhūmih.' Deities of RV. x. 138-142.

51. The following hymn, 'The Earth' (*bhūmih*)<sup>a</sup>, is addressed to Lāksā<sup>b</sup>. The next hymn, 'Of thee' (*tava*: x. 138), is addressed to Indra. In the (hymn) 'Sun-rayed' (*suryaraśmih*: x. 139) the first triplet (1-3) is addressed to Savitr.

आथं bfk, आथा hdm<sup>1</sup>r.—स्तम्भः hm<sup>1</sup>r, स्तम्भ b, स्तम्भा fk.

<sup>a</sup> This khila, consisting of seven stanzas and beginning *bhūmir mātā, nabhaḥ pītā, aryamā te pītāmahaḥ*, follows *yām kalpayanti* in the Kashmir collection. The pratika of RV. x. 138 immediately following its last stanza indicates that its position is between RV. x. 137 and 138. <sup>b</sup> Lāksā has been mentioned twice before, i. 129 and ii. 84. The reading *lākṣam*, not *lākṣā*, must be the correct one, as the BD. never mentions the deity in the nominative case.

52. Now his own self is indirectly (*parokṣa*)<sup>a</sup> praised by Gandharva in the next triplet (x. 139. 4–6) : he is spoken of incidentally either as Indra or Sūrya<sup>b</sup>.

परोच्यु hm<sup>1</sup>r, परोचं तु bfk<sup>r</sup>.—वैष्ण hm<sup>1</sup>r, वैष्ण b, वैष्ण fkr<sup>2</sup>.

<sup>a</sup> That is, in the third person. <sup>b</sup> Indra is mentioned in 4 and 6, and Sūrya in 4. The Sarvānukramaṇi has no reference to these two deities.

B 53. In this hymn (x. 139) these three deities only are celebrated<sup>a</sup>. Now 'O Agni, thine' (*agne tava* : x. 140) is addressed to Agni; that which follows, 'O Agni, to (us)' (*agne acha* : x. 141)<sup>b</sup>,

प्रवीर्तिताः bfk<sup>r</sup>, तु वीर्तिताः m<sup>1</sup>.—तवे त्वम् bfk<sup>r</sup>, तवत्वम् m<sup>1</sup>.—यत्परम् m<sup>1</sup>f, यत्परम् b, यत्परम् kr.—This śloka is found in B and m<sup>1</sup> only.

<sup>a</sup> That is, Savitṛ, Indra, Sūrya. This line, which seems redundant even here, occurs twice again in B (after 59 and 79<sup>a,b</sup>); but this is the only position in which it might be genuine. <sup>b</sup> This line, as giving the pratikas of x. 140, 141, which seem almost necessary, may be original; in that case the beginning of the next line, *agneyay vāiśvadevay ca*, must have a different sense from that required in A. See note <sup>a</sup> on 54.

54. is addressed to Agni and to the All-gods<sup>a</sup>. Now in the (hymn) 'This' (*ayam* : x. 142), the four Sāringas, as seers of couplets (*dvṛcāh*), adored Agni severally<sup>b</sup>.

च चयम् m<sup>1</sup>r, चायम् hd, चायम् b, (वैश्वदे) वायं fk.—तु तृष्णाः m<sup>1</sup>r, तु तृष्णाः r<sup>2</sup>, चतुष्णाः hd, तु चतुष्णाः b, तु चतुष्णाः f (तृष्णाः S).—चयिम् r, पिम् MSS.—The end of the *varga* is here marked by ७७ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> If 53<sup>ed</sup> is not genuine, these words would mean: 'There is then a (hymn) addressed to Agni (140) and one to the All-gods (141)': cp. BD. vii. 143, note <sup>a</sup>. This would be in agreement with the Sarvānukramaṇi which describes 141 simply as *vāiśvadevam*. On the other hand, as a matter of fact, Agni alone is mentioned in the first and the last

stanzas of this hymn, and many gods in 2-5. <sup>b</sup> That is, each with a couplet. Cp. Sarvānukramāṇī: *ayam*: *asṭau*; *dvecaḥ śāringāḥ* . . . *āgneyam*; and see Śadguruśīya's explanation of *dveca* as 'seer of two stanzas.'

12. Deities of RV. x. 143-154. *Khila*: *Medhāsūkta*.

55. The (hymn) 'Him indeed' (*tyam cit*: x. 143) is addressed to the Aśvins. 'This' (*ayam*: x. 144), following after that, is addressed to Indra. 'This (plant) I dig' (*imām khanāmi*: x. 145), the hymn which Indrāṇī herself sang,

ततः परम् hm<sup>1</sup>r, चतः परम् bfk.—यत्स्वयम् bm<sup>1</sup>r, यस्त्वयम् hdk.

56. they declare to be an esoteric (*aupaniṣada*) evolutional (*bhāvavṛtta*)<sup>a</sup> hymn of six stanzas.

B Now in (this) hymn she (the seer) praises the potent herb *pāṭhā*<sup>b</sup> with its extended leaves<sup>c</sup>.

सूर्यं hm<sup>1</sup>r, चक्रं fk, चक्रं b.—प्रचक्षते hm<sup>1</sup>r, चदचित् तु bfk.—उत्तानपर्णी पाठा तु m<sup>1</sup>, उत्तानपर्णी पाठम् b, उत्तरानपर्णी पाठां तु fkr<sup>2</sup>.—महीषधिम् bkr<sup>2</sup>, महीषधिं f, महीषधीम् m<sup>1</sup>.—56<sup>cd</sup> is found in B and m<sup>1</sup> only.

<sup>a</sup> Cp. above, ii. 120, 121; v. 87 &c. The term seems to be applied to this hymn as it contains spells connected with wives. Otherwise the expression is used of hymns which are more directly evolutional, that is, connected with birth or cosmogony. The Sarvānukramāṇī has no reference to this, but speaks of the hymn as *upaniṣat* (Śadguruśīya: *upaniṣat-saṃjñam*). <sup>b</sup> As the name of a plant the word *pāṭhā* seems hitherto to have been noted by the lexicographers only. But the Rgvidhāna, in referring to this hymn, has three times (iv. 11. 3; 12. 1, 4) the form *pāṭā*, which also occurs in AV. ii. 27. 4; and this was perhaps the original form here. <sup>c</sup> The word *uttānaparṇā*, as an attribute of the herb, occurs in RV. x. 145. 2.

B 57. Now the last stanza (x. 145. 6) is intended to win the love of a husband, while the rest are meant to repel a rival wife<sup>a</sup>.

'O Aranyāṇī' (*aranyāni*: x. 146) is (in) praise of Aranyāṇī. The next two (beginning) 'Faith' (*śrat*: x. 147, 148) are addressed to Indra.

पतिसंवर्णनी b, पतिसंवर्णनी fk, पतिसंवर्णनी r<sup>2</sup>, पतिं संवर्णनी m<sup>1</sup>.—स्वस्वान्वाः b, स्वस्वान्वाः fk, स्वं पाण्वाः r<sup>2</sup>, स्वं याण्वाः m<sup>1</sup>.—सपत्न्यपत्नोदिका m<sup>1</sup>b, सपत्न्यपत्नोदिकाम् fr<sup>2</sup>, सपत्न्यपत्नोदिकाम् k.—अदुत्तरे h, अदुत्तरे d, तदुत्तरे m<sup>1</sup>r, सुदुत्तरे bfk.

<sup>a</sup> The Sarvānukramāṇī has *sepatnībādhanam*, with which expression cp. Rgvidhāna iv. 12. 3: *sepatnīm bādhatे tēna*.

58. 'Savitr with bonds' (*savitā yantraiḥ* : x. 147) is addressed to Savitṛ. 'Enkindled even thou art fanned' (*saṁiddhaś cit saṁ idhyase* : x. 150) is addressed to Agni. 'With faith' (*śraddhayā* : x. 151) is addressed to Śraddhā. After that follows the hymn of Wisdom (*medhā-sūkta*) <sup>a</sup>.

मेधासूक्तमतः परम् bṣkr, मेधां मेधोत्तरं तु चत् hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection comes next after *bhūmīḥ*. It is there identical in form with Aufrecht's xxii, except that the last two stanzas are in inverted order. It is mentioned in the *Rgvidhāna*, iv. 14. 1, by the name of *medhāsūktam*. Cp. Meyer, p. xxii, and Oldenberg, *Prolegomena*, p. 507.

59. The (hymn) 'May the Father come' (*ā sūr etu*) <sup>a</sup> is addressed to Agni. Then follow two (152, 153) addressed to Indra (beginning) 'A ruler' (*śāsah* : x. 152. 1). The (hymn) 'Soma for some' (*soma ekebhyah* : x. 154) they declare to be evolutional.

आपियमासुरित्वाच् hdm<sup>1</sup>r, आपियं लासुरेति k, चपि लासुरेति<sup>a</sup> bf.—हास MSS. and r.—प्रचचते hm<sup>1</sup>r, वदति तु bṣkr<sup>2</sup>.—59<sup>d</sup>=56<sup>b</sup>.—The end of the *varga* is here marked by १२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> This is the khila which in the Kashmir collection immediately follows the *Medhā-sūkta*. Its position immediately before RV. x. 152 is indicated by the pratika of that hymn being added after the last stanza. Consisting of seven stanzas composed in the last seven atichandas metres, it is thus described in the accompanying *Anukramapī*: *ā sūs* : *sapta*; *āśharvāṇas subheṣajāḥ*; *āgneyaṁ*; *prakṛtiḥ*, *kṛtir*, *ākṛtir*, *vikṛtis*, *sāṅkṛtir*, *abhiṅkṛtir*, *utkṛtayāḥ* [*uikṛtīḥ*]. The RV. *Prātiśākhya* remarks (xvi. 25) that these seven metres are found, not in the RV., but only in *Subheṣaja* (explained by *Uvāṭa* as the name of a seer). On this Weber, *Indische Studien*, vol. viii, p. 132, observes: 'Welcher Text damit gemeint sein mag, ist einstweilen nicht klar, da die dafür angeführten Belegstellen als solche nicht nachweisbar sind.' There is no longer any doubt as to what text is meant. The *Gopatha Brāhmaṇa*, v. 23, refers to these seven metres as *saubheṣaja*, 'derived from *Subheṣaja*', that is the seer who composed these seven khila stanzas. Both the khila text (*ā sūr etu parāvāyah*) and the *Anukramapī* (*ā sūs*) have *ā*, which appears as *u* in all the MSS., probably in part owing to the metre, and in part to misunderstanding of the form. *Sūḥ* is used of Agni in RV. i. 146. 5.

### 13. Deities of RV. x. 155-159.

60. 'O Arāyī' (*arāyi* : x. 155) is destructive of bad luck <sup>a</sup>: in the couplet there 'Driven away' (*catto* : x. 155. 2, 3) Brahmanaspati is praised either as the chief deity or incidentally;

तत्त्वं hm<sup>1</sup>r, चतुर्थं fk, चतुर्थं b.—इति तृष्णे hdr, इति तु तृष्णे m<sup>1</sup>, इति तृष्णे bfk.—Before 60, bfk m<sup>1</sup>r insert the following śloka :

शीणको वैश्वदेवं तु भवते शाकटाद्यनः ।  
सुतेऽस्मिन्देवतास्मिन्द एता एव प्रकीर्तिः ॥

The second line has already occurred as viii. 53<sup>a,b</sup>, where it is appropriate, while here there is nothing to which 'these three deities' can refer. It occurs over again after 79<sup>a,b</sup> in several, if not all, the B MSS. With the first line cp. viii. 11<sup>a,d</sup>.

\* The Sarvānukramanī has the same expression, *alakṣmīgnam*; cp. Rgvidhāna iv. 15. 2: *alakṣmīnāśanārtham*.

61. and Indra (is praised) in the (stanza) 'When' (*yat* : x. 155. 4), the All-gods in the stanza 'Around' (*pari* : 5). And the (hymn) 'Agni' (*agnim* : x. 156) is addressed to Agni. 'Now these indeed' (*imā nu kam* : x. 157) is addressed to the All-gods.

इत्यैव hd m<sup>1</sup>r, इत्यैव bfk.—चापिम् hdr, लपिम् bfr<sup>2</sup>.

62. Indra <sup>a</sup> is, however, here predominantly praised along with the All-gods, and the Ādityas and the Maruts. For (the hymn) evidently has this character <sup>b</sup>.

प्राधावतस्तत्त्वं hd m<sup>1</sup>r, प्राधावतो वाच b, प्रधावतो वाच fkr<sup>2</sup>.—सह त्वुतः hm<sup>1</sup>r, च संसुतः bfk.—महाद्विष्टं hdbk, महाद्विष्टं r.

\* The Sarvānukramanī simply describes x. 157 as *vatśvadevam* without any reference to Indra.      <sup>b</sup> This pāda occurs in four previous passages : iii. 76; iv. 18; v. 87; vi. 94.

63. Now 'May us the Sun' (*sūryo nah* : x. 158) is addressed to Sūrya; but as to the (hymn) 'Aloft that' (*ud asau* : x. 159), Paulomi in it lauds her own virtues and (those) of her co-wives.

सौर्यं तु br, सूर्यं तु m<sup>1</sup>, सौर्यं स्वाद् b, सौर्यं स्वा fk.—यस्वेतद् m<sup>1</sup>r, यस्वेतद् hfb, च लतद् k.—स्वात्मुषांस् m<sup>1</sup>r, स्वां तु० hd, स्वात्मुषां bfk.—तत्त्वं hfb, लत्र r.—च शून्यति hm<sup>1</sup>bfk, प्रशून्यति r.—The end of the *varga* is here marked by 93 in bfk, not in hd m<sup>1</sup>.

#### 14. Deities of RV. x. 160-164. The seer Kapota Nairṛta.

64. 'Of the potent' (*tīvrasya* : x. 160) is addressed to Indra. 'I release' (*muñcāmi* : x. 161) is a remedy destructive of consumption (*yakṣma*). This hymn of Prājāpatya's <sup>a</sup> is spoken of as destroying 'royal consumption' (*rāja-yakṣma*) <sup>b</sup>.

मिष्टन्ह  $hm^1r$ , मिष्टन्ह  $fk$ , omitted in b.—राष्ट्रयक्षमत्वं  $m^1$ , वृहन्ह  $hdbfk$ .

<sup>a</sup> The seer of this hymn is stated by the Āṛṣṇukramapī and the Sarvāṇukramapī to be Prājāpatya Yākṣmaṇīśāna. <sup>b</sup> The hymn is described in the Sarvāṇukramapī as *rājayakṣmaghnām*.

65. Yāska considers that the hymn is addressed to Indra-Agni; some, that it is addressed to the divinities expressed by name<sup>a</sup>. Now as to the (hymn) 'With the prayer' (*brahmaṇā*: x. 162), it is said to be demon-slaying and addressed to Agni<sup>b</sup>.

किञ्चोत्तदेवतम्  $hm^1rbs$ , देवतम्  $fk$ .—रात्रोद्धार्मित्युत्तम्  $f$ , रात्रोद्धार्मित्युत्तम्  $b$ , रात्रोद्धार्मित्युत्तम्  $hm^1r^3r^9k$  (cp. *v.r.* on viii. 40), गर्वसंक्षयसंयुत्तम्  $r$ .—घस्तितह  $m^1f$ , घस्तितह  $hrk$ , घस्तित  $b$  (cp. *v.r.* on viii. 63).—“हस्तित तु  $hm^1r$ , हस्तित च  $bk$ , हस्तित च  $f$ .

<sup>a</sup> 65<sup>ab</sup> is quoted by Śadguruśāya on RV. x. 161. <sup>b</sup> Cp. above, viii. 40.

66. This is also recognized (*drṣṭam*) as a consecrating prayer for children issuing from the womb (*sravatām*). 'Vena saw that' (*venas tat paśyat*)<sup>a</sup> is addressed to Vena. 'From the eyes' (*akṣibhyām*: x. 163) is destructive of consumption (*yakṣma*)<sup>b</sup>.

$66^b = v. 87^d$ . — वितद्  $m^1$ , विन् b, विवं f.k. — विवं तु वेनसात् पश्चात् h.d.r, भाववृत्तं परं वितद् B.m<sup>1</sup> (वितद्  $m^1$ , विवं k.r<sup>2</sup>, विन् b).

\* This is the khila of three stanzas which comes before RV. x. 163. It is described thus in the *Anukramani*: *venas: t̄c̄an; veno; bhāvavṛttam tu*. The reading of B refers to this khila less definitely by the latter description. <sup>b</sup> Cp. *yakṣmaghānam* in the *Sarvānukramāṇi*.

67. 'Depart' (*apehi*: x. 164) is destructive of evil dreams: Indra and Agni<sup>a</sup> are incidental.

There was a seer, Kapota Nairṛta by name, who practised prolonged austerity.

मिरेव च bfk, मिरेव तु  $hm^1r$ .—दीर्घतपाः  $m^1r$ , तपा b, दीप्ततपाः  $r^1r^4r^6$ , दीर्घ-  
तमाः hd, तमा fk.

\* There is no mention of Indra and Agni here in the Sarvānukramapī.

68. A pigeon, we are told, placed its foot on his fire-receptacle in the forest <sup>a</sup>: the seer praised the pigeon, in words propitious to himself,

अकरोत् hdm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, चक्र bfr, चक्र k. Though the reading *akarot* gives the pāda one syllable too many, I have retained it as an irregularity which is probably original, since there are other cases in the BD.—०पिधाने bfkr, ०पिधाने hd, ०निधाने m<sup>1</sup>.—स तम् m<sup>1</sup>r, शतम् bfkr<sup>2</sup>, शुतम् hdr<sup>3</sup>.—कपोतं सुतवाणुषिः bfkr, कपोतो निर्वतसदा Am<sup>1</sup>.—The end of the *varga* is here marked by १४ in f, by १५ in b, not at all in hdm<sup>1</sup>k.

\* Cp. the words of RV. x. 165. 3: *āśtryāñ padam kṛpate agnidhāne*.

### 15. Deities of RV. x. 165-174.

69. with the hymn 'O gods' (*devāḥ*: x. 165): it is stated to have the object of expiation <sup>a</sup>. '(Make) me a bull' (*rśabham mā*: x. 166) is destructive of rivals. 'By which this' (*yenedam*) <sup>b</sup> is addressed to Mind (*mānasa*).

In bfk, which read देवा (देवा न f, देवान् k, देवा ति b) सोमो वृहस्तिः, there is a lacuna between the first two words of 69 and the last two of 70.

\* Cp. Sarvānukramanī: *prāyascittam idam*, adding *vaiśvadevam*, of which nothing is said here. <sup>b</sup> This is a khila of thirteen stanzas which precedes RV. x. 167 and which begins *yenedam bhūtan bhūvanam bhavīṣyat*. Each of its stanzas (excepting 6 and possibly 9, where there is a lacuna) begins with a form of the relative pronoun, and each ends with the refrain *tan me manah śivasamkalpam astu*. The first six stanzas are identical with VS. xxxiv. 1-6, except that the first and the fourth appear in inverted order in the VS. It is described thus in the Anukramanī: *yena: saptonā; mānavāḥ (mānasāḥ?) śivasamkalpo; mānasam*. From the reputed author the khila is called *śivasamkalpa* and regarded as an Upaniṣad (see Indische Studien, ii. 51 ff.); it is quoted under this name in Manu xi. 251. The Rgvidhāna, iv. 20. 3, quotes this khila by its pratīka (*yenedam*); cp. Meyer, p. xxv f.; Oldenberg, Prolegomena, p. 507.

70. The two seers Gāthina (Viśvāmitra) and Bhārgava (Jamadagni) <sup>a</sup> saw (the hymn) addressed to Indra (beginning) 'To thee' (*tubhya*: x. 167). Varuna, Vidhātr, Anumati <sup>b</sup>, Dhātr, Soma, Brhaspati—

विधाताणुमतिर् hdr, विधातामति m<sup>1</sup>, lacuna in bfk, cp. critical note on 69.

\* Cp. Ārṣānukramanī x. 86: *viśvāmitrajamadagnī* (= Sarvānukramanī) र्षिर् [र्षि] *gāthinabārgavau*. <sup>b</sup> ७०<sup>०</sup> has one syllable too many; cp. 68<sup>a</sup>.

71. these six deities are there praised in the third stanza (x. 167. 3) <sup>a</sup>. With the following (hymn) 'Of Vāta' (*vātasya*: x. 168) Anila praised his father <sup>b</sup>.

तत्त्वं hbfk, तत्त्वं m<sup>1</sup>r.—तुतीयायामृषि सुताः hm<sup>1</sup>r, तुतीयामृषि सुता b, तुतीया-  
मिति संसुतः fk.—परेषांकौह्न hm<sup>1</sup>r, परेषांकौह्न bbfk.—चणिषः b, चणिषं hdm<sup>1</sup>rfk.

<sup>a</sup> Sarvānukramaṇī : tṛṣṇā kāṅgoktadevatā ; cp. Śaḍguruśiṣya. <sup>b</sup> Cp. Ārṣānu-  
kramaṇī x. 87 : vātāyano munīḥ sūktam् vātasyety enīlo jagau.

72. The seer Śabara<sup>a</sup> saw the hymn which (begins) 'Refreshing' (mayobhūḥ : x. 169). Now various kinds of milch kine are there praised <sup>b</sup>.

यत्सूक्तम् hm<sup>1</sup>r, यत्सूक्तम् bfk.—इवर चणिः r, इवरो चणिः hdm<sup>1</sup>, इमर् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>,  
स्वमरा चणिः fk, स्वमरा रिणिः b.—तत्त्वं tū hm<sup>1</sup>r, तत्त्वं tū bfk.—72<sup>6</sup> = v. 92<sup>6</sup>.

<sup>a</sup> The name of the seer is Śabara in the Ārṣānukramaṇī and the Sarvānukramaṇī.  
<sup>b</sup> The Sarvānukramaṇī simply describes this hymn as *gavayam*.

73. 'Far-shining' (vibhrāṭः : x. 170) is addressed to Sūrya ; 'Thou this' (tvam̄ tyam̄ : x. 171) is addressed to Indra ; 'Come hither' (ā yāhiः : x. 172) is (in) praise of Dawn ; and 'Hither thee' (ā tvāः : x. 173, 1) are two hymns (173, 174) for consecrating a king<sup>a</sup> who has been anointed<sup>b</sup>.

आ याहि० b, आ याहि० fk, त्वा याहि० m<sup>1</sup>r, त्वा याहि० h, आ याहि० d.—०स  
सुतिः hd, ०सः सुतिः m<sup>1</sup>r, ०स सत्वः b, (०ष) संसाधः fk.—रामित्तिकाच hm<sup>1</sup>rs, रामो  
८मित्तिक्ष्व bfr<sup>2</sup>.—चागुमवणि hm<sup>1</sup>r, चाभिमवणि bfk, चाभिमवणि s.—The end of  
the *varga* is here marked by १५ in hbfk, not in m<sup>1</sup>d.

<sup>a</sup> The Sarvānukramaṇī describes these two hymns as *rājña stutiḥ* ; cp. Rgvidhāna  
iv. 22. 4. <sup>b</sup> 73<sup>6d</sup> is quoted by Śaḍguruśiṣya on RV. x. 173.

#### 16. Deities of RV. x. 175-181.

74. Ārbudī<sup>a</sup> saw the next (hymn) 'Forth you' (pra vah : x. 175) as (in) praise of the Pressing Stones. Now that which follows this (x. 176) is addressed to Agni : there the stanza 'Forth the sons' (pra sūnavah : x. 176. 1) is addressed to the Rbhūs.

ग्राव्यां hd, ग्राव्यां bfk, ग्राव्यां r.—०र्षुदिः hm<sup>1</sup>fr, ०र्षुदिः b, ०र्षुदः k, ०र्षुदः r<sup>2</sup>.—  
यत्ततः hm<sup>1</sup>bfkr, यत्ततः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—०र्भव्युष्म प्र hm<sup>1</sup>r, ०र्भव्या प्र fk, ०र्भव्या b.

<sup>a</sup> Cp. Sarvānukramaṇī : *pra vah . . . ārbudīr grāvyo 'stut*.

75. Now the seer Patamga sang the hymn which follows, 'The Bird' (*patamgam*: x. 177); some regard this as addressed to Sūrya, while others (think that it is) destructive of sorcery (*māyābheda*<sup>a</sup>).

पतंगसु  $h \text{dbr}$ , पतंसु  $m^1$ ,  $---$  fk.—तचापरे  $h m^1 r$ , चचापरे  $b$ , चयापरे fk.

\* The Sarvānukramapī uses the same word to describe this hymn; cp. Rgvidhāna iv. 22. 5: *māyābhedanam etat.*

B 76. In (this hymn) destructive of sorcery, Śaunaka says that in the second (stanza : x. 177. 2) is praised Vāc, the goddess who cherishes in her heart <sup>a</sup> the speech which is well known (*viditām*)<sup>b</sup>.

मायमिदे  $m^1$  fkr, मायमिद० b.—सुतेल्लाह  $m^1$ , सुतेल्लाह b fkr.—देवी विमर्ति  $m^1$ , देवी विमर्ति b, देवी विभर्ति f, व्यमति kr.—या  $m^1$  bf, या kr.—वाचं विदितां सतीम्  $m^1$  b, वाचं विदितां सती f, वाचा विदितां सती r.—This sloka is found in B and  $m^1$  only.

<sup>a</sup> Op. the words of RV. x. 177. 2: *patanya vācan manasā bibharti . . . dyotamānām.*  
<sup>b</sup> This perhaps alludes to the four kinds of speech spoken of in RV. i. 164. 45: *tāni vidur brāhmaṇāḥ . . . turiyam vāco manusyā vadanti.*

77. The hymn 'Forthwith this' (*tyam ū ūsu*: x. 178), which has Tárksya for its deity, they regard as a charm for good luck (*svastyayana*)\*. 'Up' (*ut*: x. 179) are two (hymns) addressed to Indra (179, 180), while that which follows, 'Both extension' (*prathas ca*: x. 181), is addressed to the All-gods.

त्वम् शु तार्षदेवत्वं  $m^1 fkr^2$  (तार्ष० kr<sup>2</sup>), त्वम् शु तार्षदेवत्वं b, त्वमूष्मिति तु सौपर्णी  
h dr. The reading of the B MSS. is favoured by the Sarvānukramaṇī, which describes the  
hymn as तार्षम्.—उदित्रे h d, उदित्रे  $m^1$ , उदित्रे f, उदितित्रे b, उदित्रू r.—वैश्वदेवं तु  
hdm<sup>1</sup>r, वैश्वदेवं खात bfk.—वैति च hm<sup>1</sup>r, वैति तु b, no particle in fk.

\* Cp. Rgvidhāna iv. 23. 2: *tyam u sv iti svastyayanam.*

78. In it the first three seers<sup>a</sup> have declared their own power: how the Rathamtara chant (*stotra*) and how the Br̥hat chant.

०चतुर्स्  $hm^1$  r, ०चतुर्स् b, ०चतुर्स् fk.—तत्त्वां hrb, तत्त्वां fk.—चतुर्यस्त्वयः  $hdr$ , चतुर्यस्तः fk, चतुर्यस्त्वयः b.—The end of the *varga* is here marked by १६ in bfk, not in  $hm^1$ .

\* That is, Dhātr̄, Savit̄r, Viṣṇu, mentioned in the third pāda of each of the three stanzas of this hymn, as the source from which others (Vasiṣṭha, Bharadvāja) derived the Rathaputra, the Br̄hat, and the Gharma.

### 17. Deities of RV. x. 182-184.

79. and how the Gharma came into being from Savit̄r<sup>a</sup> is implied. Now in the hymn 'Br̄haspati' (*bṛhaspatih*: x. 182) Br̄haspati is praised.

संभूतो hd, संभूतः m<sup>1</sup>, संभूतो br, संभूता (घर्मा:) fk.—चोपवस्ति hrbfk, चाप-वस्ति m<sup>1</sup>, (वादवै) वाच दृश्यते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—Instead of 79<sup>ed</sup>, given in the text according to the reading of hdr, m<sup>1</sup>bfkr<sup>3</sup> have substituted a line which has already occurred twice before in B MSS.:

सूर्येऽस्मिन्देवतास्तिस एता एव प्रकीर्तिताः । (तु कीर्तिताः m<sup>1</sup>)

b alone further adds the line—

चक्षीत्परेष सूर्येन तपुर्मूर्धा बृहस्तिम् ।

\* Cp. RV. x. 181. 3: *a* sūryād abharan gharman etc.

80. Some consider this praise (of Br̄haspati) to be prayers for the institutor of the sacrifice (*yajamāna*)<sup>a</sup>.

The hymn of Prajāvat Prājāpatya, which (begins) 'I saw thee' (*apaśyam tvā*: x. 183)<sup>b</sup>,

यजमानस्य hm<sup>1</sup>r, यजमानार्द्धाः b.—केचिदेतां सुतिं विदुः hm<sup>1</sup>r, केचिदेष वद्यति ताः b.—80<sup>ab</sup> is omitted in fkr<sup>3</sup>.

\* The word *yajamāna* occurs in the refrain of the three stanzas of this hymn: *athā karad yajamānāya sāya yoh*. <sup>b</sup> 80<sup>ed</sup> = Ārgānukramaṇī x. 95<sup>ed</sup>, except that the reading there is *sūktān tat* for *yat sūktam*.

81. praises in each stanza the deities here indicated by their characteristics (*linga*): that is, the first (stanza) utters prayers for the man desiring a son<sup>a</sup>, then

देवता MSS. and r.—सिद्धिरेवाच चण्डिताः bf, सिद्धिरेवार्द्धचण्डिताः kr<sup>3</sup>, सिद्धिरेवाच देवताः hdr.—प्रथमा हि वद्यते hm<sup>1</sup>r, प्रथमायामृचि सुताः b, प्रथमायामृचि स्तताः f.—This śloka is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* The respective deities for the three stanzas are the *Yajamāna*, his wife, and the Hotṛ; cp. Sarvānukramaṇī: *anvṛcām yajamānāpatnīhotrāśīṣāḥ*.

82. the second for the woman desiring a son, while the third (expresses) self-praise of the seer. Now the hymn which (begins) 'Viṣṇu' (viṣṇuh: x. 184) they declare to be addressed to the All-gods <sup>a</sup>.

० सर्वं त्वं विः hdm<sup>1</sup>r<sup>3</sup>, ० सर्वत्सूचिः r, ० सर्वत्सूचिः bsk.—सूतं तु hm<sup>1</sup>r, यस्तुतं bsk.—प्रवचते hm<sup>1</sup>r, तदुचते bsk.

<sup>a</sup> The Sarvānukramāṇi describes this hymn as *kiṣṇotadaivata*.

83. In it the seer utters prayers with a view to his wife's (obtaining) offspring <sup>a</sup>. Now the following (hymn) is 'O Nejamesa' (*nejamesa*) <sup>b</sup>. It is stated to be optionally (applicable: *vā*) <sup>c</sup> with a view to offspring.

सदारं hm<sup>1</sup>r, सदारे bsk.—परं hm<sup>1</sup>rb, परे kr<sup>3</sup>.—नेजमेषेति hm<sup>1</sup>r<sup>3</sup>kr<sup>3</sup>, नर्मदेषेति b, नेजमेष हि r.—गर्भार्थं वा तदुचते bdm<sup>1</sup>r<sup>1</sup>·<sup>4</sup>r<sup>6</sup>, गर्भार्थं तावदुचते r, गर्भाशीरिव चोचते b, गर्भाशीरिव चोचते sk.—The end of the *varga* is here marked by १७ in bk, by २७ after ८३<sup>a,b</sup> in f, not at all in hdm<sup>1</sup>. Owing to the transposition of ८४, ८५, the figures indicating the end of *vargas* १७, १८, १९ have got shifted, but come right again at २०.

<sup>a</sup> Cp. Sarvānukramāṇi: *garbhārthāśīḥ*. <sup>b</sup> This khila of three stanzas, coming before RV. x. 185 in the Kashmir collection, is identical with Aufrecht's xxiii. Between *yenēdām* and this, the Kashmir collection has one of two stanzas beginning *yūśām udhāś caturbīlām* and coming before RV. x. 170. <sup>c</sup> I am uncertain as to the exact sense of *vā* here. Perhaps it means that the hymn is addressed to Nejamesa, but may be ceremonially applied for the purpose of obtaining offspring. Its three stanzas are prescribed, along with five others, in the ritual during pregnancy, by the *Gṛhya Sūtras*; e.g. AGS. i. 14. 3: cp. Stenzler, pp. 35-37. This khila is also mentioned in *Rgvidhāna* iv. 23. 3; cp. Meyer, p. xxiii. It is translated and examined with reference to its deity, Nejamesa, by Winternitz, JRAS., 1895, pp. 149-155.

### 18. The khila 'Nejamesa.' Deities of RV. x. 185-188.

84. 'To this (wife) of mine longing for a son do thou grant offspring which (shall be) male' <sup>a</sup>—with (this) half of the whole (first) stanza he <sup>b</sup> means this whole combination (*yoga*) of prayer <sup>c</sup>:

चक्षुं bm<sup>1</sup>, चसी r, these two and the following three syllables (मि पुष्ट०) omitted in sk.—पुष्टकामादा m<sup>1</sup>r, पुष्टकामाद्य b, कामाद्य sk.—सवान्देष्म skr<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सर्वाः गर्भेष्म b, चक्षमधेष्म m<sup>1</sup>, चक्षदेष्म r.—यस्तुतम् skm<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, यस्तुतम् b, तस्तुतम् r.—चाश्विषो योनमेतं हि all MSS. and r.—यस्तो m<sup>1</sup>, यस्तो r, यस्तो b, यस्तो f, यस्तो k, यस्तो r<sup>2</sup>.

गोर्वेन  $m^1r^1r^4r^6$ , गोर्वेन श्ल. गोर्वेन  $r^3$ , गोर्वेन श्ल. — मवते all MSS. and r. —  $m^1$  is the only MS. that has this and the following śloka in the present position, which is obviously the proper one. The others (bfkr<sup>3</sup>r<sup>1</sup>r<sup>6</sup>) have them between 130 and 131, where they are absolutely out of place. hd omit them altogether.

<sup>a</sup> The second and part of the fourth pāda of 84 are so corrupt that I have little confidence in my restoration. I have made two assumptions: firstly, that the second pāda is a corruption of the second half of the khila line; secondly, that this corruption is partly due to five syllables (*svargardhena*) of the fourth pāda having been by mistake copied into the second. The meaning of the whole śloka would then be: 'this line (*asyaś me* &c.) may be taken to represent the whole khila of three stanzas.' <sup>b</sup> That is, Māthara, whose view, in connexion with the Bāskala school, is stated in the next śloka. <sup>c</sup> According to the rule of AS'S. i. 1, if one pāda is quoted the whole stanza is meant; if the incomplete first pāda of a hymn is quoted the whole hymn is meant; if more than one pāda is quoted, three stanzas are meant. Cp. Stenzler, AGS., p. 49, note to § 9.

85. the traditional teaching of Māthara is that in the name (Nejameṣa) the letter *e*<sup>a</sup> is intended to (arouse) compassion; while the Bāskalas (say) that in the verb (*ādadhe*)<sup>b</sup> the two *e*'s (*ay-oh*) have the meaning of a past tense (*bhūtakarana*) in (the sense of) *au* (*āv-i*)<sup>c</sup>.

०काम्याद्ये  $m^1kr$ , ०काम्याद्ये श्ल. — याद्यि  $m^1rf$ , याद्यि श्ल. याद्यि श्ल. — माठरः  $r$ , मांवरः  $m^1bfk$ . — याद्याते  $m^1bfkr^2$ , याद्याते  $r$ . — याद्याता श्ल. याद्याता  $r$ , याद्याता श्ल. याद्याता  $k$ , यात्याता  $m^1$ . — याद्योरिति श्ल. याद्योरिति  $r$ , याद्योरिति  $k$ , लीद्योरिति  $r$ , लीद्योरिति  $m^1$ .

<sup>a</sup> That is, in Nejameṣa instead of the regular Naijameṣa; this śloka containing remarks on the use of *e* in both noun and verb in this khila. <sup>b</sup> This remark refers to the verb used in the second stanza: *yatheyam prithivī . . . garbham ādadhe* and to its interpretation by the Bāskalas as the 3rd pers. sing. perfect, not present. For, according to them, when there are two personal endings -*e*, that is, *ādadhe-e*, 1. sing., and *ādadhe-e* 3. sing., the latter form can be perfect only, not present, where we should have *ādhat-te*, 3rd pers., beside *ādadhe-e*, 1st pers. <sup>c</sup> That is, *ādadhe-e* is here = *ādadhe-au*. This interpretation is very likely wrong, but I can suggest nothing better.

86. The Māhitra (hymn) which (begins) 'The great (aid) of the three' (*mahi triṇām*: x. 185) they regard as praise of the Ādityas, Varuṇa<sup>a</sup>, Aryaman, Mitra. Now in very few<sup>b</sup> other (hymns) addressed to the Ādityas,

माहितं  $hm^1r$ , माहितं श्ल. माहितं श्ल. — सूर्यवर्षमिचायाम्  $hdm^1r$ , पर्ष्वार्षमिचायाम् श्ल. श्ल. — तरेषु तु  $hm^1rk$ , तरेषु तु श्ल. — ८६<sup>bc</sup> is omitted in  $r^1r^4r^6$ .

<sup>a</sup> I have preferred this reading because Varuṇa, and not Sūrya, is mentioned in RV. x. 185; and this identical pāda (*varuṇāryamamītrāśām*) has occurred twice before: iii. 108<sup>a</sup> and v. 50<sup>c</sup>. <sup>b</sup> 'Very few' is taken over from the next line.

87. except in this, are these three gods only praised. This hymn, according to sacred authority (*śrutam*), is intended for prosperity (*sāntyartham*) and is also purifying.

B It is recognized (*dṛṣṭa*) as also benedictory in the valediction of travellers <sup>a</sup> (*yātām*).

देवाः m<sup>1</sup>, देवा h<sup>b</sup> sk, वाता r.—वै श्रुतम् hdm<sup>1</sup>, विश्रुतम् br, विश्रुतम् sk.—यातयिः b, यातमपि f, पातमपि m<sup>1</sup>kr.

<sup>a</sup> The emendation *yātām* is supported by the use of *adkvām* in RV. x. 185. 2 and by the words of the R̄gvidhāna iv. 23. 3: *mahi trīpām avo 'stv iti svastyayane japet*. Op. RV. viii. 83. 6: *kṛṣyanto yānto adkvām ā devā vṛdhāya hūmake*. This hymn is described as *svastyayānam* in the Sarvānukramaṇī also.

88. (Then) Ula praised his father Vāta <sup>a</sup> (in) 'May Vāta' (*vātāḥ*: x. 186). The next (hymn) is addressed to Agni (x. 187). But in the ten books (of the R̄g-veda) the (hymn which begins) 'Forth' (*pra*: x. 188) is the one (which is) clearly addressed to Jātavedas <sup>b</sup>.

वात आपेयमुत्तरम् hdm<sup>1</sup>, आपेयं प्रापये परम् bskr.—दाशतयीषु hdm<sup>1</sup>r, दास-  
तयीषु r<sup>2</sup>, दावतयीषु b, दाशपीषु f.—गृ hdm<sup>1</sup>rfk, गृ b.—The end of the *varga* is marked at the end of the next śloka in bsk, not at all in hdm<sup>1</sup>kr. See note at the end of the preceding *varga*.

<sup>a</sup> Cp. above, 71. <sup>b</sup> Because Jātavedas is the only name here mentioned; this hymn is described as *jātavedasyam* in the Sarvānukramaṇī also.

#### 19. RV. x. 189, 190. The khila 'Samjñānam.'

89. Whatever elsewhere is spoken of as addressed to Jātavedas <sup>a</sup> is (really) addressed to Agni. As to the hymn 'Hither this bull' (*āyam gauḥ*: x. 189), Sārparājñī sang of herself (in it) <sup>b</sup>.

०द्वचापेयं hdm<sup>1</sup>r<sup>3</sup>bskr<sup>2</sup>, ०द्वच लापेयम् r.—स्त्रयं जगी Am<sup>1</sup>, जगी स्त्रयम् B.

<sup>a</sup> In i. 67 Jātavedas is explained as the Middle Agni. Besides x. 189, the Sarvānukramaṇī describes only one hymn, i. 99, as *jātavedasyam*; and the BD. also i. 58. 94; ii. 2.

<sup>b</sup> Cp. Sarvānukramaṇī: *sārparājñī*; *ātmadatvāt* *sauryan* vā.

90. Therefore she is the deity in it ; some declare Sūrya (to be the deity). Mudgala, Śākapūni, and the teacher Śākatāyana,

तस्मात्सा देवता तस्मा हैवता सैव b, तस्मा स्त्रा देवता स्त्रा वृ॒र्यम्  
hm<sup>1</sup>r, सौर्यम् b. The Sarvānukramanī has सौर्यम्, but this does not appear to be sufficient, in the present case, to decide against the prevailing reading of the MSS.—  
स्त्रा वृ॒र्यः m<sup>1</sup>rbfk, वृ॒र्यः hd.—श्रावकायणः hdm<sup>1</sup>r<sup>3</sup>bkr<sup>3</sup>, रृ॒तरः r.

91. consider that Vāc, as occupying the three spheres, is (here) praised in every stanza. Next Aghamarṣaṇa saw the following evolutional (*bhāvavṛtta*)<sup>a</sup> hymn (x. 190)<sup>b</sup>

ददर्शाधर्मर्षयः hm<sup>1</sup>r, ददर्शाधर्मर्षयः b, ददर्शाधर्मर्षयः f.

<sup>a</sup> Cp. Sarvānukramanī : *aghamarṣaṇo* ; *bhāvavṛttam*. <sup>b</sup> With reference to this hymn, h has on the margin the following lines :

आपेदे चधर्मर्षस्तुतिः ।  
देवता माववृत्तसु चूषिदेवाधर्मर्षयः ।  
वृ॒र्यस्त्रात्मुत्तमं तस्मा माववृत्तो हरिः चूतः ॥

92. to which no superior exists either for prosperity or purification<sup>a</sup>. As the horse sacrifice is the chief of offerings, removing every infirmity<sup>b</sup>,

यस्माच् m<sup>1</sup>, पश्चा यस्मा f, यस्मा hdbk, तस्मा r.—92<sup>cd</sup>, 93<sup>ab</sup> are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Cp. R̄gvidhāna iv. 23. 5 : *pavitrāṇāṃ pavitram tu japed evāghamarṣaṇam*. <sup>b</sup> 92<sup>cd</sup> and 93<sup>ab</sup> appear with slight variations of reading in R̄gvidhāna iv. 24. 2, being there introduced with the words *evāṃ tad p̄śir abravit* ; cp. BD. vol. i, p. 147.

93. so the sin-effacing (*agha-maṛṣaṇa*) prayer (*brahma*) removes every infirmity. As to (*iti*) the (hymns) which follow it (x. 190), that which (comes) next (beginning) ‘Unanimity’ (*saṃjñānam*)<sup>a</sup> is (in) praise of knowledge.

तदादीनीति b, दीनिति d, दानीति fk, तदादीनी b, तदादीनि m<sup>1</sup>, तदादीनि तु r, तदादीनि तु r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—संज्ञानं ज्ञानसंक्षयः hm<sup>1</sup>r, संज्ञा ज्ञानसंक्षयः b, संज्ञानं संक्षयः f.—The end of the *varga* is marked by १७ in hbfk after the next śloka (94), not at all in m<sup>1</sup>d.

<sup>a</sup> This is the first khila in the fifth adhyāya of the Kashmir collection. It is identical with Aufrecht's xxv. It is separated from *nejameṣa* (83) by one khila of one stanza, *anikavantam*, coming before RV. x. 188 and identical with Aufrecht's xxiv.

20. Two khilas. RV. x. 191. Mahānāmī stanzas.

94. Now as to the fourth (hymn) 'Of the handless fiends' (*nairhastyam*), it is destructive of rivals<sup>a</sup>. 'Together, together, indeed' (*sam-sam it*: x. 191. 1) and 'Forth, of sacrifices' (*pragdhvarāñām*)<sup>b</sup> are traditionally held to be two (stanzas) addressed to Agni<sup>c</sup>.

चतुर्थ यत्  $m^1 f$ , चतुर्थ य तु  $k$ , चतुर्थ यत्  $hd$ , चतुर्थ यत्  $b$ , चतुर्थस् (तिर्हस्त्वम्)  
 $r^1 r^4 r^6$ .—तेत्वप्रयोगे एव ते  $hdm^1 r$ , स्वप्रयोगावेति  $b$ , स्वप्रयोगावेति  $f$ .—सूते  $hdm^1 frb$ , सूता  
 $k$ , उभे तपापिटेवेति  $r^1 r^4 r^6$ .

\* This is the khila which in the Kashmir collection comes after *samjñānam*. It consists of three stanzas, and begins *nairhastyam senādarapam*. It is thus described in the Anukramaṇī: *nairhastyam*; *tr̥cāṇ*; *nirhastyāḥ* (*nirhastyā* MS.); *saptnaghṇap senādarapam*; *ānuṣṭubhaḥ bṛhatīmadhyam*. I assume that *caturtham* means it is the fourth, counting from x. 190: (1) *aghamarṣapa*, (2) *sam-sam it*, (3) *samjñānam*, (4) *nairhastyam*. RV. x. 191. 1 (*sam-sam it*) is mentioned out of the order of the hymn of which it is the first stanza, so that it may be coupled with *prādhvarāṇam* as addressed to Agni. The order in which the R̥gvidhāna mentions these four khilas is: (1) *aghamarṣapa*, (2) *nairhastyam*, (3) *sam-sam it*, (4) *samjñānam*. Cp. Meyer, R̥gvidhāna, p. xxvi; Oldenberg, Prolegomena, p. 507. <sup>b</sup> This khila of seven stanzas, beginning *prādhvarāṇam pate vaso*, follows *nairhastyam* and is thus described in the Anukramaṇī: *pra*; *sapta*; *kaśyapo jamadagnir*; *uttamā śanyur*; *ādyā ḍgneyi gāyatrī*, *dvitīyā upottamā ḍśih pāñktam*, *tr̥tīyā ḍgkeśarastutis sāgnusūp*; *caturthī saumī*, *pāñcamī sauri*. The last stanza is identical with the last of *samjñānam* (*tac chayor ā vṛṣīmake*, &c.), and is at the same time the concluding stanza of the RV. according to the Bāskala recension; cp. Oldenberg, Prolegomena, p. 495. <sup>c</sup> *Agneyya* must be the right reading, as from the above statement of the khila Anukramaṇī and from that of the Sarvānukramaṇī on RV. x. 191: *ādyā ḍgneyi*, only the first stanza of each of these hymns, not the whole of both hymns (*āgneye*), is addressed to Agni.

95. Now in the first <sup>a</sup> (stanza) of 'Unanimity,' Uśanā, Varuṇa, Indra, Agni, and Savitr are praised, then in the second, the Aśvins.

संचारे b, संचारान् hm<sup>1</sup>r, संचारणि fk.—चाराशिनी hm<sup>1</sup>r, ताराशिनी bsk.—95 is wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* The irregularity of declension in *prathamasyām* is probably due to the following *trīyasyām*.

96. The third and the last two (3, 4, 5) express prayers. Indra (and) Pūṣan are praised in the second stanza of (the hymn) destructive of rivals<sup>a</sup>.

आशिषोऽभिवदन्ति ताः hm<sup>1</sup>rbfk, स लाशीर्वाह उच्चते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—96<sup>ad</sup> and 97 are wanting in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

\* That is, of *nairkastyam*; cp. 94. These two deities are mentioned in the second stanza of that khila.

97. And the other (stanzas) which are chiefly concerned with benedictions are pronounced to be (addressed) to the Gods. They regard 'Together, together' (*sam-sam*: x. 191) and 'Unanimity' (*samjñānam*) to be the best (charm for) conciliation <sup>a</sup>.

संवर्णं f, शैवर्णं r<sup>2</sup>, संवर्त्तनं b, संस्वर्णं hd, संहर्णं m<sup>1</sup>. The name of the reputed seer in Arṣānukramapī x. 99 and in the Sarvānukramapī is Samvanana.

\* In Rgvidhāna iv. 24. 4, 5 *sam-sam* is described as *saubhrātṛkaraṇay* *mahat*, and *samjñānam* as *sandhikaram*.

98. The Mahānāmni stanzas are mystical (*guhya*) and they are addressed to Indra: whosoever repeats (them) obtains a day of Brahma which lasts for a thousand years <sup>a</sup>.

महानाम्न्य चक्षुषो hdr, माहानाम्न्यं चक्षुषा f, महानाम्न्यं रिवां b.—गुद्धास m<sup>1</sup>r, गुद्धां bf, गुद्धा hd.—ऐश्वर्यैव यो वदेत् hm<sup>1</sup>r, ऐश्वर्यास्य वेद b, (ता) टेद्रास्यास्य यो वेद f.—सो हौं ब्राह्मः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सो हौं ब्राह्म hm<sup>1</sup>r, सो हौं ब्राह्मं b, सा हौं ब्राह्मं r<sup>2</sup>, सा हौं ब्राह्मं f, Śadgurusīya, who (p. 169, sloka 9) quotes nearly the whole line, has अहब्राह्मं.—स राष्ट्रते hd m<sup>1</sup>r, सराष्ट्रते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, सराष्ट्रासौ b, सराष्ट्रासौ f, सराष्ट्रासौ kr<sup>2</sup>.—In m<sup>1</sup> this sloka comes after 101.—The end of the *varga* is here marked by ३० in bfk, by ३० in h, not at all in m<sup>1</sup>d.

\* Cp. Bhagavadgītā viii. 17: *sahasrayugaparyantam ahar yad brahmaṇo viduḥ*, which appears in Nirukta xiv. 4 with the slight variation *yugasahasraparyantam*. It occurs again in Manu i. 73 in the somewhat modified form:

*tad vā yugasahasrāntam brāhmaṇa puṇyam ahar viduḥ.*

#### 21. Mahānāmni stanzas: what constitutes a hymn.

B 99. The ritualists (*yājñika*) say that a hymn (*sūkta*) has a minimum of three stanzas <sup>a</sup>. The deities which appear in praise <sup>b</sup> therein, own the hymn (*sūktabhāy*) <sup>c</sup>. It has, as is well known, been stated by Saunaka that the deities which own the hymn are always the chief object (of praise).

तुच्छाधमं  $m^1b$ , चिच्छाधमं  $f$ , चिच्छाधर्मं  $kr^2$ .—सूक्ष्माऽस्त्र  $fb$ , सूक्ष्मागाहस्  $kr^2$ .—तस्मिं  $m^1b$ , तस्मिन्  $fr^2$ .—सुती  $m^1$ , सुतो  $bfkr^2$ .—हृष्टते याः सूक्ष्मायाः  $m^1$ , हृष्टते यः सूक्ष्मायाः  $fk^2$ , हृष्टते यः सूक्ष्माय  $b$ .—प्रधानसूक्ष्म्  $bfkm^1$ , प्रधानसूक्ष्म्  $r^2$ .

\* According to this RV. i. 99 would not be a *sūkta*.      <sup>b</sup> Cp. iv. 143: *stutau yasyeka dr̄ṣyate*; see also vi. 16.      <sup>c</sup> 99<sup>b</sup> has one syllable too many.

B 100. Now one should know that the *Mahānāmnīs*<sup>a</sup> are stanzas addressed to Indra, for such is the statement that appears (*dr̄ṣṭam*) in a *Brāhmaṇa*<sup>b</sup>. The term hymn does not appear (applied to them); the expression (*vāda*) hymn (*sūkta*) is (used) in connexion with the *Nividīs*<sup>c</sup>, as one applies (*āha*) the designation of hymn to the *Praīṣas*<sup>d</sup>.

ऐद्वीर्ष्वचा  $b$ , ऐद्वी चक्षो  $m^1f$ , ऐद्वा चक्षो  $kr^2$ .—विवात्  $m^1$ , विवा  $bfkr^2$ .—हृष्टं  $m^1bfkr^2$ .—प्राह्णये  $b$ , प्राह्णय  $fk^2$ , प्राह्णयः  $m^1$ .—सूक्ष्मादो निवित्सु  $m^1b$ , सूक्ष्मश्वदो निवित्सु  $fk^2$ .—प्रेष्वाहा  $fk^2$ , प्रेष्वाह  $m^1$ , प्रेष्वाह  $b$ .

\* These stanzas (= Ait. Ar. iv) form the *khila* which follows *prādkvarāṣṭām* in the Kashmir collection. They begin *vidā magha(v)a)n vidā gātum anuśāṣṭīṣo dīśāḥ*, and are thus described in the *Anukramanī*: *vidā: daśa; . . . aīndram pāvamānam ānusūḍham, &c.* They are described in the *R̄gvidhāna*, iv. 25, as constituting the end of the *R̄g-veda* *Sanphitā*. Cp. Oldenberg, *Prolegomena*, p. 509 f.

<sup>b</sup> Op. AB. v. 7. 2: *īndro vā etābhīr makān ātmānam nīramisīta, tasmān makānāmnyāḥ*; cp. also KB. xxiii. 2.      <sup>c</sup> That is, the *Nivid-sūktas* are so called as the principal hymns which at the midday libation have the *Nivid* inserted in the middle, or at the third libation before the last verse of the *Sastra*. Thus the *Dūrohāna* hymn to Indra-Varuna is treated as a *Nivid* (AB. vi. 25. 7).

<sup>d</sup> That is, the *praīṣīkāṇa sūktam*, which consists of twelve *Praīṣas*; see above, ii. 152, 154.

B 101. One should understand that these<sup>a</sup> constitute (in reality only) single parts of (what is technically called) a hymn, as well as other stanzas which belong to the *Kuntāpa* (*kuntiyā*)<sup>b</sup> and are separated by *pādas*<sup>c</sup>, as the *Aitaśa* (*pralāpa*)<sup>d</sup> and the verses technically called *Devanītha*, &c.; for in the *Kuntāpa* (section) all that constitutes one hymn<sup>e</sup>.

सूक्ष्मकदेशा  $m^1fkr^2$ , सूक्ष्मकदेशा  $b$ .—कुम्भाः  $m^1$ , कुम्भाः  $b$ , कुम्भाः  $fk^2$ .—गिराक्षाः  $b$ , गिराक्षाः  $f$ , गिराक्षाः  $k$ , गिराक्षाः  $r^2$ , गिराक्षाः  $m^1$ .—घवितश्चो  $m^1$ , घवितश्चो  $fk^2$ , घवितश्चो  $b$ .—देविगिरादिसंज्ञा  $fk^2$ , देवतयादिसंज्ञा  $m^1$ , देवतीयादिसंज्ञा  $b$ .—कुम्भापि  $b$ , कुम्भापि  $fk$ , कुम्भापि  $r^2$ , कुम्भापि  $m^1$ .—एवं हि सूक्ष्म्  $b$ , एवं सूक्ष्म्  $fk^2$ , एवं सूक्ष्म्  $m^1$ .

<sup>a</sup> That is the Nividis in the Nivid-sūktas and the Praisas in the *praiṣikam sūktam*.  
<sup>b</sup> The word *kuntāyā*, which is not found elsewhere, must mean 'a stanza belonging to the Kuntāpa section.' The latter is defined as a hymn containing thirty stanzas (*kuntāpā-nāmakam tṛyādyaṃ sūktam*) by Sāyaṇa on AB. vi. 33. 1 (cp. ASS. viii. 3. 12, 13). He enumerates the constituent parts in his commentary on AB. vi. 32. 3-25. On the Kuntāpa section (AV. xx. 127-136) cp. Bloomfield, SBE., vol. xlii, pp. 688 ff. <sup>c</sup> The AB. states that the Aitāśa pralāpa (vi. 33. 14, 15) and the Devanītha (vi. 35. 22) are recited (*śāṣṭi*), like a Nivid, by pādas with *om* after each. As the MSS. all have the prefix *ni* and practically all *ā* in the verb, I have retained the reading *niśāstāḥ*, 'separated' (see St. Petersburg Dictionary under *✓śāṣṭi*), though greatly tempted to make the correction *viśāstāḥ*, 'separately recited'; cp. AB. iii. 19. 8: *trī nividā sūktam viśāṣṭet*. <sup>d</sup> In the Kuntāpa hymn Sāyaṇa also takes to be included the (AV. xx. 129-132) Aitāśa pralāpa (which he states to consist of an aggregate of seventy pādas: comm. on AB. vi. 33. 1; cp. 6 and ASS. viii. 3. 14) and the Devanītha (AV. xx. 135. 6-10) which he states to consist of seventeen pādas (cp. ASS. viii. 3. 25) in his commentary on AB. vi. 34. 1. <sup>e</sup> This agrees with Sāyaṇa's statement that the (whole) Kuntāpa hymn includes the Aitāśa pralāpa, the Devanītha, and other groups of pādas.

102. Now the first supplementary passage (*puriṣa-pada*)<sup>a</sup> of these (Mahānāmī stanzas) should be (regarded as belonging) to Prajāpati, (then) one is addressed to Agni, one to Indra, one to Viṣṇu, and the fifth to Pūṣan.

आसां तु hm<sup>1</sup>r, आसां खात् fbk.—खात्प्रापते: hm<sup>1</sup>r, त्वपिद्वितम् bfkr<sup>2</sup>.—  
 आपेयमिकूं देव्यावं hdr, ऐकूं च देव्यावं देव b, विद्वं त्वा देव्यावा देव fk, विकूं त्वा देव्यावं देव r<sup>3</sup>.—पौष्णं देव तु पश्चमम् hdm<sup>1</sup>, पौष्णं देवनु पश्चमम् r, पौष्णं देवमतः परम् b, पौष्णं देवमनः परम् fr<sup>3</sup>, पौष्णं देवमनः परम् k.

<sup>a</sup> These are supplementary pieces used to fill up (like rubble, *puriṣa*) in the recitation of the Mahānāmī stanzas. According to the reading of B, there would only be four of these, Prajāpati being omitted. According to the Kauṣītaki Brāhmaṇa (xxiii. 2), there are, however, five (connected with Prajāpati, Agni, Indra, Pūṣan, Devāḥ): *etāni pañcapadāni puriṣam iti śāṣṭante*. According to the Anukramaṇī of the khila collection also there are five: *puriṣa-padāny agneya-vaippava gindra-paupra-dativāni*; omitting Prajāpati, but adding Viṣṇu, like the BD., which omits the Devāḥ; Mitra's reading, having both Prajāpati and Devāḥ, includes six deities. On the Purīṣa-padas see further Pañcavimśa Brāhmaṇa xiii. 4. 12, 13; ASS. vii. 12; Lāṭyāyana iv. 10. 18, &c.

103. To Agni belong the Prayājas and the Anuyājas, the Praisas and the oblations. Now whatever may be the divinity of the oblations, must also be the divinity of the Praisas.

प्रेषा थे च *hdr*, प्रेषा थे च *b*, प्रेषां थे च *fk*, प्रेषा एव *m<sup>1</sup>*.—हविर्यसात् *hm<sup>1</sup>r*, हविर्यसा त् *b*, हविर्यसा *fk*.—देवताम् *hdm<sup>1</sup>*, देवताम् *bfk*, देवताम् *r*.—चते *hbfkr<sup>2</sup>*, च थे *m<sup>1</sup>*, तु थे *r*.—The end of the *varga* is here marked by ११ in *hbfk*, not in *m<sup>1</sup>d*. The fact that *h* marks the end of the previous *varga* after १८ and of the present one here, though the twenty-first *varga* would thus contain only two *ślokas*, is an indication that १९-१०१ belonged to the original text; a conclusion corroborated by these lines being composed in the *trīṣṭubh* metre.

## 22. Deities of Nivids, Nigadas, and metres.

104. The deities of the Nivids and of the Nigadas<sup>a</sup> (can be ascertained) by their respective characteristic names<sup>b</sup>; and those stanzas are recited with a Nigada which are (thus employed) in conformity with the ceremonial.

सिद्धिच देवताः *hdm<sup>1</sup>rbfk*, सिद्धीस्तदेवताः *r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>*.—निगदेन *hdm<sup>1</sup>r*, निगदेनु *bfkr<sup>2</sup>*.—कस्यातुवा *hm<sup>1</sup>r*, कस्याद्याया *k*, कस्याम् *f*, कस्याम् *b*.

<sup>a</sup> See St. Petersburg Dictionary, sub voce. <sup>b</sup> That is, by the name of the deity occurring in the formulas employed as Nivids or Nigadas.

105. Now to Agni are traditionally held to belong the *Gāyatrīs*, to Savitṛ the *Uṣṇīhs*, to Soma the *Anuṣṭubhs*, to Bṛhaspati the *Bṛhatīs*<sup>a</sup>.

उच्चिहः *m<sup>1</sup>bfr*, उच्चिहा *hdr<sup>3</sup>*, उच्चिकः *kr<sup>2</sup>*.

<sup>a</sup> On this and the following *ślokas* (102-109) are based the statements regarding the deities of metres in Kātyāyana's *Sarvānukramaṇī* of the White Yajur-veda (Weber's ed. p. lv): *gāyatrī agnīḥ*, *uṣṇīḥaḥ savitā*, *anuṣṭubhaḥ somaḥ*, *bṛhatīyaḥ bṛhaspatīḥ*. Cp. BD. vol. i, p. 153.

106. The Pañktis and the *Trīṣṭubhs*, one should know, belong entirely to Indra<sup>a</sup>; and all Jagatis<sup>b</sup> whatsoever belong to the All-gods.

ऐश्वर्य *hr*, ऐश्वर्य *d*, ऐश्वर्य *f*, ऐश्वर्य *k*, ऐश्वर्य *b*.—यात् *hm<sup>1</sup>r*, यत् *fk*, यात् *b*.

<sup>a</sup> According to the VS. *Anukramaṇī* the Pañktis belong to Varuṇa and the *Trīṣṭubhs* to Indra: *pañktiḥ varuṇaḥ trīṣṭubhaḥ indraḥ*. <sup>b</sup> VS. *Anukramaṇī*: *jagatyā viśve devāḥ*.

107. The Virājes belong to Mitra, the Svarājes to Varuṇa<sup>a</sup>. The Nierts are declared to be Indra's, and the Bhurijes are traditionally held to be Vāyu's<sup>b</sup>:

स्वरात्रो br, स्वरात्रा fk, स रात्रो hdm<sup>1</sup>.—इत्यस्य निचृतः hdm<sup>1</sup>, निचृतः b, इत्यस्या-तिधृतिः r, इत्यस्यातिधृतिः fk.—सुरिज्ज hdm<sup>1</sup>, मूरिज्ज bfkr.—107<sup>ad</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> Op. VS. Anukramanī: *virājō mitrāḥ, svarājō varuṇāḥ*. <sup>b</sup> No statement, VS. Anuk.

A 108. or these two <sup>a</sup> may belong (to the god) in whose sphere <sup>b</sup> (they are), or they may (both) have Vāyu for their deity <sup>c</sup>.

But all the Atichandas metres have Prajāpati for their deity <sup>d</sup>.

प्रवापतिदेवताः hm<sup>1</sup>rfk, प्रवापतिदेवताः b.—108<sup>b</sup> = 122<sup>d</sup>.—The end of the *varga* is here marked by २२ in bfk, not in hdm<sup>1</sup>.

<sup>a</sup> That is, *nīyat* and *bhūrij* each taken as a singular. <sup>b</sup> That is, each of these would belong to Indra or Vāyu according as the stanzas composed in these metrical forms happened to be connected with the one or the other. <sup>c</sup> This line (108<sup>ab</sup>) is found in A and m<sup>1</sup> only. It has this position in m<sup>1</sup>, but comes after 107<sup>ab</sup> in A. I have placed it here because it seems much more naturally connected with 108<sup>ab</sup>, as adding an alternative referring to the same two deities (Indra and Vāyu), than with 107<sup>ab</sup>; and because we may infer from the silence of the VS. Anukramanī about both, that the two lines are thus connected. If the alternative in 108<sup>ab</sup> had any reference to 107<sup>ab</sup>, it would probably have been mentioned in the VS. Anukramanī, which makes the same statement about the *virāj* and *svarāj* as the BD. in 107<sup>ab</sup>. <sup>d</sup> Op. VS. Anukramanī: *atichandasāḥ prajāpatīḥ*.

### 23. Deities of metres, Vedas, Vāsatkāra, Svāhākṛtis. The Svaras.

A 109. But formulas consisting of various metres (*vichandas*) belong to Vāyu. As for those which are measured by pādas,

all Dvipadās are sacred to Puruṣa, Ekapadās are traditionally held to be sacred to Brahmā <sup>a</sup>.

पौरुषो द्विपदा सर्वा h, पौरुष द्विपदाः सर्वा d, पौरुषा द्विपदाः सर्वा m<sup>1</sup>r, द्विपदा पौरुषं इन्द्रो bfkr<sup>b</sup>.—ग्राह्य एकं hm<sup>1</sup>r, ग्राही लिङ्गं bfkr<sup>b</sup>.—109<sup>ab</sup> is found in A and m<sup>1</sup> only.

<sup>a</sup> Op. VS. Anukramanī: *vichandaso vāyur, dvipadāyāḥ puruṣa, ekapadāyā brahmā*.

110. All stanzas of the Rg-veda (*rc*) are sacred to Agni <sup>a</sup>, sacrificial formulas (*yajus*) are sacred to Vāyu, all chants (*sāman*) and Brāhmaṇas are sacred to Sūrya <sup>b</sup>.

समस्ता चक्र hm<sup>1</sup>r, समस्ता चक्र fk, समस्तासूच b.—जायेषो hm<sup>1</sup>r, जायेषा bfk.—ैष hm<sup>1</sup>r, लिष fk, त्वष b.—सामानि m<sup>1</sup>fk, जामानि hd, मामानि b.

<sup>a</sup> Op. VS. Anukramanī: *sarvā rcā āgneyyāḥ*. <sup>b</sup> Op. ibid.: *sāmāni saurāṣi sarvāni brāhmaṇāni ca*.

111. The call 'Vasat' is sacred to the All-gods, (and) the sound 'him' (*himkāra*)<sup>a</sup>. (The Āgur formula) 'We who sacrifice' (*ye yajāmahe*)<sup>b</sup> is a form of the thunderbolt<sup>c</sup> which is preceded by speech. The call 'Svāhā' has Agni as its deity.

स्वं hdm<sup>1</sup>r, त्वं b, चं fk.—वाक्पूर्वं hm<sup>1</sup>r, वा पूर्वं b fk.—०पिदेवतः: hdb, ०पिदेवताः: f, ०पिदेवतः: m<sup>1</sup>.

<sup>a</sup> *Himkāra* is mentioned with *vasatkāra* in AB. iii. 23. 4. <sup>b</sup> The formula used at the beginning of the *yājyā*. See Haug, Aitareya Brāhmaṇa, vol. ii, p. 133, note.

<sup>c</sup> Cp. AB. ii. 28. 5: *āgur vajrah*.

112. To the Gods and the Fathers belong obeisance and oblation (*svadhā*).

The shrill (*krusṭa*) tone (*svara*) is to be recognized as in the head<sup>a</sup>; the first tone belongs to the palate<sup>b</sup>.

स्वधीष्व hm<sup>1</sup>r, स्वधीष्व b, स्वधीष्व fkr<sup>2</sup>.—तास्त्वः: hm<sup>1</sup>rb, तास्त्वाः: f.—प्रधमः hm<sup>1</sup>fr, प्रधम bkd.

<sup>a</sup> Cp. below, 116.

<sup>b</sup> Cp. below, 117. See VS. Prātiśākhya viii. 47.

113. But the second belongs to the centre of the brows<sup>a</sup>, the third has its place (*samsṛita*) in the ear<sup>b</sup>, the fourth should be (regarded as) in the tip of the nose<sup>c</sup>, the low (tone) is stated to belong to the chest<sup>d</sup>; one pronounces the *Atisvāra*<sup>e</sup> as formed by a protraction (*karsāna*) of the low (tone).

०संश्रितः: hdm<sup>1</sup>r, ०संदृतः: b, ०संमृतः: fk.—०सो मङ्ग उच्चते hm<sup>1</sup>br, ०सोमृंगू—  
चते fk.—मङ्गकर्षवसंयुतम् hdb, मङ्गं कर्षवसंयुतम् m<sup>1</sup>, मङ्गकर्षवसंगम् b, मंगकर्षवसं-  
गमम् fk.—अतिस्तारं hdb, अतिस्तारं f.—प्रशस्तिः hm<sup>1</sup>r, तु तं चिदुः B.—The end of the  
varya is here marked by २३ in m<sup>1</sup>, after ११५<sup>ab</sup> in fk, also in b, but by ३३, not at all in hd.

<sup>a</sup> Cp. below, 117.

<sup>b</sup> Cp. below, 118.

<sup>c</sup> Cp. below, 118.

<sup>d</sup> Cp. below, 119.

<sup>e</sup> This form of the name, used also in 116, is not otherwise found; the usual form of the name, *atisvāra*, is used below, 120; cp. the definition given there: *vikarṣeṇa man- drasya yuktā*.

#### 24. Deities of the tones.

114. The Gods speak in (*vadanti*) the shrill (*krusṭa*) tone, men in the first, all beasts in the second, Gandharvas and Apsarases in the (next) tone.

मृष्टं  $hm^1rb$ , सर्वा  $k$ , omitted in f.—मनुष्याः प्रचमं स्वरम्  $hm^1r^3$ , मनुष्याः प्रचमस्वरम्  $fk$ , मनुष्यः प्रचमः स्वरम्  $b$ , मनुष्यास्त्वितरेत्विभिः  $r$ .—पश्चाः  $hdm^1r^3bfkr^2$ , वसवः  $r$ .—This and the following two slokas (114-116) come before 113 in  $bfkr^2$ .

115. Egg-born creatures, birds, serpents, employ the fourth; Pisācas, Rakṣases, and Asuras employ the low tone (*mandra*).

उपमुखते  $hdr$ , (०४)ोपसुंजते  $f$ , चोपमंजते  $b$ , चोपमुखते  $r^2$ , तूपमुखते  $m^1$ , तूपमुखते  $r^1r^4r^6$ .—मक्षुं  $b$ , मक्षुा  $fk$ , मक्षुाः  $hm^1r$ .—115<sup>cd</sup> is omitted in  $r^1r^4r^6$ .

116. But the Atisvāra is peculiar to everything that moves or is stationary.

The shrill (*krusṭa*) tone, which permanently resides in the head, is sacred to the All-gods.

चतिस्वारस्यु  $hdm^1r$ , चतिस्वारस्यु  $bfkr^2$ , चतिस्वारस्यु  $r^1r^4r^6$ .—सर्वज्ञ  $hm^1bfk$ , शेषज्ञ  $r$ .—वैश्वदेवः  $m^1dbfk$ , वैश्वदेव  $hr$ .

117. The first tone, belonging to the palate (and) peculiar to the Sāmans, has the Ādityas for its divinities. The second tone, which has its location in the region of the brows, is connected with the Sādhyas.

आदित्यदेवतः  $hm^1r$ , आदित्यदेवतः  $bfk$ , वैहस्त एव तु  $r^1r^4r^6$ .—भुवोदैशं समाधितः  $hdm^1r^3fkr^2$ , सुवोदैशसमाधितः  $b$ , भुवोदैशग्रन्थितव्यः  $r$ .

118. But the third tone here, which has its location in the ears, is sacred to the Aśvins; but the fourth tone here, which is nasal, is stated to be sacred to Vāyu.

आविष्यु  $hm^1rbfk$ , आपेयस्यु  $r^1r^4r^6$ .—कर्णी  $hdb$ , कर्णी  $fk$ , कर्णी  $r$ .—स्वच  $hm^1r$ , स्वच  $b$ , स्वच  $fk$ , स्वेषु  $r^1r^4r^6$ .—The end of the *varga* is here marked by १४ in  $bfk$ , not in  $hdm^1$ .

25. Deities of the tones (concluded). Deities of the Prastāva, Udgītha, Upadrava, Pratihāra, Nidhana.

119. But the fifth tone, which is related to the eyes, is declared to have Sūrya as its divinity. But the sixth Sāman tone the low (*mandra*) is stated to be sacred to Soma.

चातुर्वः h̄r, चातुर्वः m<sup>1</sup>, चतुर्व b, चतुर्व f, चतुर्व k.—सूर्यदेवतः hd, सूर्यदेवतः b fkr.—117<sup>ab</sup> is omitted in r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—चतुर्वते hdm<sup>1</sup>r, चीरवः b, चीरवः fk.

120. But that which is formed with the protraction of the low (tone) is called Atisvārya: it is to be known as sacred to Mitra-Varuna. It is located <sup>a</sup> in the position of the low (tone).

विकर्वेण तु bm<sup>1</sup>r<sup>3</sup>, विकर्वेण तु hd, विकर्वेण तु fkr<sup>3</sup>, कर्वेनिष r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—सुतोऽति-स्वार्य m<sup>1</sup>r, युतो निसार्य hd, सरो तिसार्य f, सरो तिसार्य b.—स मेषावश्यो hm<sup>1</sup>fr, स मेषावश्यो k, सा मेषावश्यो b.—मक्षावश्यानसमाहितः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, मक्षावश्यानसमाहितः षट् hdm<sup>1</sup>r<sup>3</sup>, मक्षावश्यानि समानि षट् bfk.

<sup>a</sup> *Samākṛtāḥ* being used in much the same sense as *samākṛtāḥ* in 117<sup>d</sup> and 118<sup>b</sup>. The reading *samāni* *ṣaṭ* seems to be a corruption due perhaps to the following *ṣaptānām*.

121. These have here been stated to be the gods of the seven Sāman tones. But (the gods) of the other three <sup>a</sup> are the three Lords of the World <sup>b</sup>.

सामसराणां hm<sup>1</sup>r b fkr, इति सराणां r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—एति देवा इहोदिताः hdm<sup>1</sup>r b fkr, उत्ताः सामसु देवताः r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.

<sup>a</sup> That is, of the three tones of the R̄g-veda. <sup>b</sup> That is, the three forms of Agni, spoken of in i. 73 as the three chief lords of the world, *lokādīpatayas trayāḥ*.

122. The Prastāva in the Sāmans has Vāc as its deity, or is sacred to Agni; the Udgītha and the Upadrava are sacred to Indra, or they may have Vāyu for their deity.

वाग्देवत्वो h̄db, वाग्देवत्वो m<sup>1</sup>fkr.—वापिष्यः hm<sup>1</sup>r, वापिष्यः b, वापिष्यः f.—प्रस्तावनिष � hm<sup>1</sup>r, प्रस्तावः सर्व b, प्रस्तावः सर्व f.—उद्गीषोपद्रवविन्द्री hd (‘वौषण’ d), उद्गीषोपद्रवविन्द्री r, उद्गीषोपद्रवविन्द्री m<sup>1</sup>, उद्गीषोपद्रवा उद्गी b, उद्गीषोपद्रवाउद्गी f.—वा वायुदेवते hdm<sup>1</sup>r, वोमथदेवते b, चोमथदेवते fk. The feminine dual देवते is perhaps due to a mechanical repetition of the pāda स्तातां वा वायुदेवते occurring above, 167<sup>d</sup>.

123. Now the Response (*pratihāra*) should be (regarded as) sacred to Sūrya, the Finale (*nidhana*) to the All-gods, by pronouncing them with the sound ‘him’ and with the sacred syllable <sup>a</sup> Om (*pranava*) at the beginning <sup>b</sup>.

निष्ठन् hm<sup>1</sup>r, निष्ठन् fk, निष्ठन् b.—कीर्तनात् hm<sup>1</sup>r, कीर्तिनात् b.—123<sup>ad</sup> is omitted in fk.—The end of the *varga* is here marked by १४ in b, not in hdm<sup>1</sup> (nor in fk as 123<sup>ad</sup> is wanting).

<sup>a</sup> In the Brāhmaṇa account of the division of the Sāmans into five parts all the above forms, (1) *om* and *him*, (2) *udgītā*, (3) *pratihāra*, (4) *upadrava*, (5) *nidhana*, are included; see AB. iii. 23. 4; Haug, vol. ii, p. 198, note <sup>39</sup>; cp. Sāyaṇa on AB. iii. 23. 4: *hīṅkārādayaḥ pañca sāmāṇśā valśvadevāvayavāḥ*. <sup>b</sup> Cp. Sāyaṇa, l. c.: *udgātrā pañchi-tavyaḥ sāmna ādau him ity evaṃ śabdo hīṅkāraḥ*.

## 26. Various deities incidental in Vaiśvadeva hymns.

124. Thus he who knows the deities (of the Rg-veda) should here consider the divinity of the individual and the collective formulas in (their) application to all rites.

वससमस्तानां hm<sup>1</sup>r, वससमस्तानां b.—<sup>a</sup><sub>b</sub> 124 is omitted in fk.—देवताविद्विषेत hm<sup>1</sup>r, देवता तदुपेषेत f, देवता तदपेषेत k, देवता तिदुपेषेत b.

125. The Seven Seers<sup>a</sup>, the Vasus, the Gods, the Atharvans, the Bhṛgus, Soma, Sūrya, and Sūryā<sup>b</sup>, Pathyā svasti, the Two Worlds for whom formulas are stated<sup>c</sup>, Kuhū, Guṅgū, Aditi, Dhenu, Aghnyā;

सप्तर्षयो वसवस्तापि देवा m<sup>1</sup>r, सप्तर्षयो चायद्यस्तापि देवाः hd, सप्तर्षयो देवस्तापि देवा fk, सर्वं चाययो देवास्तापि देवाः b.—चायर्वाणो m<sup>1</sup>r, चायर्वयो bk, चायर्वयो f, चायर्वा hd.—सोमसूर्याः hdm<sup>1</sup>rfk, सोमसूर्या b, चंशोर्यमा r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—खस्ती br, खस्ति hdm<sup>1</sup>fk.—घोत्तमस्ते hdm<sup>1</sup>r, घोत्तमस्ते fk.—गुंगूर hdfs k, गुंगूर b.

<sup>a</sup> With the names enumerated in this and the following three ślokas (125-128) cp. those contained in i. 125-129. <sup>b</sup> As all the other names in the line are in the plural, and the MS. evidence strongly favours it, I have adopted the reading *somasūryāḥ*, assuming that it is intended for a condensed compound= Soma and Sūryau, Moon and Sun and Sūryā (cp. RV. x. 85). <sup>c</sup> I take this dual to be added to Rodasī in order to distinguish the dual name *rōdasi* from the singular *rodasi*. All the other names in the line are, however, in the singular, and Rodasī in i. 129 is also meant to be singular; moreover one stanza of the RV. (vi. 50. 5) is stated in the BD. to be *rōdasi* (v. 117), where the goddess is doubtless meant, the name in the text of the RV. being distinctly singular and being mentioned with the Maruts; cp. above, ii. 143.

126. Asunīti and Ilā<sup>a</sup>, the Āptyas<sup>b</sup>, Vidyātrī, Anumati<sup>c</sup>, together with the Aṅgirases,—these should be (regarded as) deities for whom formulas are stated<sup>d</sup>.

असुनीतिरिक्ता hdm<sup>1</sup>, असुनीतिरिक्ता r, प्रसुनीतिरिक्ता b, प्रसुनीतिरिक्ता k, प्रसुनीतिरिक्ता f.—वा खात् hdm<sup>1</sup>r<sup>3</sup>r<sup>2</sup>, वा खात् f, वा खा k, वा धीः r, चास्ता b.—प्राणुमतिर्दया r,

०त्तामतिद्वया **hd**, ०त्तामतिद्वया **m<sup>1</sup>**, ०त्तामतिद्वया **k**, ०त्तामतिद्वया **b**, ०त्तामतिद्वया **f**.—**चिङ्गिरोमः** सहेताः स्वरु **hm<sup>1</sup>rb**, **चिङ्गिराः** सहिता स्वरु **k**, **चंविराः** सहेता स्वरु **f**.

<sup>a</sup> Cp. Nirukta xi. 48. <sup>b</sup> Cp. i. 128. <sup>c</sup> The correction *ka yā* is supported by the same collocation, *ka yo*, lower down (130). <sup>d</sup> The meaning of this enumeration seems to be that, though these are deities of rare occurrence, they all have formulas addressed to them, and are found, with those that follow, in Vaisvadeva hymns.

127. Vaiśvānara, Suparna, Vivasvat, Prajāpati, Dyaus, Sudhanvan, Nagohya <sup>a</sup>, Apām napāt, Aryaman, Vātajūti <sup>b</sup>, Ilaspati, and Rathaspati;

०पतिष्ठीः  $hdm^1 fkr^2$ , ०पतिष्ठीः b, ०पति । जीः f, ०पतिष्ठीः  $r^1 r^3 r^4 r^6$ .—सुधन्वा जगोमणः b, सुधन्वा नं न जोधः f, सुधन्वा नं न जोधः k, सुधन्वा न जोधः  $r^3$ , सुधन्वा जोधः  $r^1 r^4 r^6$ , सुधन्वा जगणः  $hdm^1 r^3$ .—०र्दमा यातयूतिर्  $hdm^1 r$ , ०र्दम येतपञ्चर् b, ०र्दम थो तयसुर् f, ०र्दम थो तपञ्चु ॥ र् k.—०पतिष्ठापि  $hdm^1 r^3 r^2$ , ०पतिष्ठैष r, ०पति आपि bsk.

<sup>a</sup> That is, Agohya, the form *agohya* being used probably to avoid coalescence with *sudhanvā*. *Saudhanvana* and *Agohya* are commented on in *Nirukta* xi. 16. <sup>b</sup> This seems to be a corruption, as there is no deity of this name anywhere; it may stand for the epithet of some deity, like *twyjāta* as the name of an *Āditya* in *BD.* iv. 82; see note there.

128. the R̥bhus, Parjanya, Mountains, and the Females (*gnāḥ*) ; Dakṣa, Bhaga, the Wives of the Gods, the Regions (*diśāḥ*) ; the Ādityas, the Rudras, the Fathers, and the Sādhyas—all (these) are incidental in hymns addressed to the All-gods <sup>a</sup>.

पर्वता मात्र पल्ली  $hdm^1bfk$ , पर्वता मात्र पल्लीर् r, वा मावत्र पल्लीर्  $r^1r^4r^6$ . I have omitted पल्लीर् in the text because it makes the line redundant by two syllables; it probably crept into the text as a gloss on मात्रः. Besides, देवपल्लीर् occurs in the next line.—देवपल्लीर्दिश्व  $hr$ , देवी पल्ली दिश्व  $m^1$ , देवपत्न्यो दिति॒श्व b, देवपत्न्यो दिति॒ f, देवपत्न्यो दिति॒ k.—The end of the *varga* is here marked by २६ in bfk, not in  $hdm^1$ .

\* Cp. above, ii. 130, on the character of *Vaisvadeva* hymns.

## 27. Remarks about deities and knowledge of them.

129. The deities which own hymns and own oblations have (thus) been stated in succession, in both cases together with (those which occur in) incidental mention. Whether (this) be

so in both ways<sup>a</sup> or in the other way<sup>b</sup>, no formula is directly known (*pratyakṣa*) to any one who is not a seer<sup>c</sup>.

चागुकाक्षा hm<sup>1</sup>r, चागुकाक्षा b, चागुकाक्षां श्लं fk.—चाग्या hm<sup>1</sup>r, चाग्या b, चाग्यो fk.—चाग्येत् hm<sup>1</sup>r, चाग्येत् b fk.—मग्नम् hm<sup>1</sup>, यं च d, मग्ने b fk, मग्नः r.

<sup>a</sup> That is, whether the gods here indexed own both hymns and oblations. Cp. Nirukta vii. 13; x. 42. <sup>b</sup> That is, whether they are incidental. <sup>c</sup> That is, knowledge of the deities of a formula can only rest on sacred tradition.

130. These deities are altogether to be adored with concentration, assiduity, self-control, intelligence, deep learning, austerity, and by injunctions (to others). He who knows the stanzas (of the Rg-veda) knows the gods.

A He who knows the sacrificial formulas (*yajus*) knows the sacrifices. He who knows the chants (*sāman*) knows the truth (*tattva*).

दायेय hm<sup>1</sup>fr, दायेय b k.—युष्मा r, युष्मा hm<sup>1</sup>b fk.—वाऽग्न्युतिन् hr b fk, वाऽग्न्युतिन् m<sup>1</sup>.—नियोगः hd r, नियोगः bkr<sup>2</sup>, मिं f.—उपाद्वाक्याः hm<sup>1</sup>r<sup>3</sup>b fk r<sup>2</sup>, उपाद्वाक्याः r.—देवता या hdb fk, देवतस् r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—या चक्षो b, या: चक्षो fk, यास्त्वक्षो hd m<sup>1</sup>, यास्त्वक्षो r.—The words ये ह स ये ह देवान् are omitted in fk (the lacuna being indicated by seven horizontal strokes in f, and by a space in k).—The third line of 130 is not found in b fk, but in hd m<sup>1</sup>r only.

131. Of him who knowing the deities of the formulas<sup>a</sup>, at any time employs a rite, the deities taste the oblation, but not that of him who is ignorant of (those) deities<sup>b</sup>.

कर्म hd m<sup>1</sup>r, मर्म b k.—सुषष्टि hm<sup>1</sup>r, सुषष्टि b, सुषष्टि fk.—देवतास्तस्म A, तस्म देव-  
तास्म b fk, तस्म देवासो m<sup>1</sup>.—हविर्वा० hm<sup>1</sup>r<sup>1</sup>r<sup>3</sup>r<sup>4</sup>r<sup>6</sup>, हविर्वा० r, हविर्वा० b fk r<sup>2</sup>.

<sup>a</sup> Cp. Sarvānukramapī, introduction, § 1: *mantrāpām ārṣeyachandodātataitavīt*. <sup>b</sup> Cp. VS. Anukramapī, loc. cit.: *devatām avijñāya yo juhōt, devatās tasya havir na juṣante*.

132. For an oblation assigned (*pradiṣṭa*) without correct knowledge a divinity would not desire (*iheta*).

Therefore one should offer an oblation (only) after carefully committing (*samnyasya*) the deity to mind<sup>a</sup>.

चविज्ञान० hdr, चविज्ञात० b fk m<sup>1</sup>r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—हविर्वेव हि hd, हविर्वेव न m<sup>1</sup>, हविर्वे-

देव m<sup>1</sup>fk, हविर्वेदित b, हविर्वाक्त्विः r.—देवतम् m<sup>1</sup>k, देवतम् hdbf, देवताः r.—मनसि संवस्त्र m<sup>1</sup>dr, मनसि संवस्त्र h, मध्ये: संवस्त्र f, मनुसेष संवस्त्र b.—देवतां hdm<sup>1</sup>, देवता bfk.—I have conjecturally placed २७ here as the end of the *varga*, because that figure in bfk comes after 85, which occupies the position of 132 in those MSS.

\* Cp. VS. Anukramāpi, loc. cit.: *sannyasya manasi devatām havir hūyate*.

### 28. Importance of knowing the deities.

133. a He who knowing the divinities of the formulas, being pure, also devotes himself to study, is, like one seated at a sacrificial session in heaven, lauded even by those who are engaged in such a session b.

स्वाध्यायमपि m<sup>1</sup>bfk, also h (but corrected on margin to भूमेव), यमेव d, यमुत r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>.—०विक्षुषिः hm<sup>1</sup>r, ०वित्क्षुषिः b, ०विष्कृतिः fk, ०विष्कृतिः r.—स सचसदिव r, स तत्त्वसदिवः bfk, असत्त्वसदिवः hdm<sup>1</sup>r<sup>3</sup>, स तत्त्व दिवसः (w<sup>1</sup>).—सचसदिवपोद्दृते hm<sup>1</sup>; (w<sup>1</sup>), ०पोद्दृते r<sup>1</sup>r<sup>4</sup>r<sup>6</sup>, ०पोद्दृते r, सर्वसदिवरमिवति b, सर्वसदिवति fk.

\* This śloka is quoted by Śadguruśisya, with a few slight variations, p. 167, 10, 11.  
b That is, by the gods: op. VS. Anukramāpi, loc. cit.: *svādhyāyam api yo 'dhīte mantra-daiyatajñah, so 'muṣmin loke devair apīdyate*.

A 134. In muttered prayer and in offering an oblation this is a necessity—the seer, the metre, and the divinity<sup>a</sup>; and applying them wrongly one is here deprived of their fruit b.

ऋषिष्कृद्वो hd, ऋषिष्कृद्वो m<sup>1</sup>r.—तत्प्रवाच् r, तत्प्रवचं hdm<sup>1</sup>.—This and the following four ślokas (134-138) are found in Am<sup>1</sup> only.

\* Op. the adaptation of 135<sup>ab</sup> in Śadguruśisya, p. 166: *r̥śiḥānādātātādi vijñānam phalam ucyate.*      b Op. Sarvānukramāpi, introduction, § 1.

A 135. As to the knowledge of the seer, the metre, the divinity, and the rest<sup>a</sup>, acquired (śrutam) at sacrifices and the like, it should be understood that by resorting to it, the faculty of seeing the Spirit (*prāṇa*) is here established (*vihitā*).

ऋषिष्कृद्वोदेवतादि r<sub>5</sub>, ०देवतादि hdm<sup>1</sup>.—प्राणदृष्टिर्विः hdr, प्राणदृष्टिर्विः m<sup>1</sup>.

\* 135<sup>a</sup> is quoted by Śadguruśisya, p. 166, śloka 2,

A 136. He who without knowing the seer, the metre, the divinity, and the application (*yoga*)<sup>a</sup>, should teach or even mutter (a formula), will fare the worse (*pāpiyāñjāyate*)<sup>b</sup>.

अविदिता  $hdm^1r.$ —स्त्रिं  $hd.$ , स्त्रिं  $m^1r.$ —योऽस्थापयेत्  $r.$ , स्थापयेत्  $hd.$

<sup>3</sup> *Yoga* appears to be used here in the sense of *prayoga*. <sup>4</sup> This sloka is quoted by Śadguruśisya, p. 57 (bottom), and by Śāyaṇa in his introduction, M. M., RV.<sup>3</sup> vol. i, p. 23 (middle). Cp. also Sarvāṇukramaṇi, introduction, § 1: *pāpiyān bhavat*; ŚB. xiii. 1. 5<sup>4</sup>.

A 137. In olden times the seers, desirous of wealth, resorted with metres to the deities<sup>a</sup>: it is for this reason (*iti*) that the great seers mention metre in the middle.

\* This śloka was known to the author of the Sarvānukramanī as most of it has been incorporated in the introduction, § ii. 7: *arthepsava ṛṣayo devatās chandobhīr abhyā-dhāvan*; cp. Sadguruśīya, p. 60.

A 138. Now one should first state the seer, next the metre, and then the deity of the formulas in regard to the rites in this order (*evam*), so says a sacred text.

139. Distinguishing the Self in his self as the receptacle<sup>a</sup> (*ādhāra*) and at the same time not the receptacle (of all things), one who knows the divinities should recite (the formulas) having an eye to both—the euphonic combination (*samdhī*) (and) the stanzas (themselves).

— मार चानपारं b, आपार वायनाधारं f, आद्वारं वायनाधारं k, आद्वानं वायनधारं r<sup>2</sup>, आद्वानं सायनाधारं r<sup>3</sup>, आद्वानं स्वायनाधारं hm<sup>1</sup>, आद्वानं स्वायनाधारं d, आपाच वा चानपाच r.—विविच्छा<sup>0</sup> hm<sup>1</sup>rfk, विविच्छा<sup>0</sup> b.—०त्तनि hm<sup>1</sup>rb, ०म्नो fk.—रैचमाणो hdr, रैचमाणो m<sup>1</sup>, वीचमाणो b, वचमाणो fk.—षुगी hm<sup>1</sup>r, षुतो bfk.—संधिम् hm<sup>1</sup>r, संधि fk, संधि (रिचो) b.—दैवतवित्यठेत् hdb, दैवतवित्यठेत् m<sup>1</sup>, दैवत्य - ष्टेत् f, दैवत्य - ष्टेत् k.

<sup>2</sup> Op. Vedāntasāra, 1: ātmānam akhīdādhāram āśraye; Bhagavadgītā iv. 13: *tasya kartāram api mām viddhy akartāram avyayam.*

140. Such an one enters into the Brahma, the immortal, the

infinite, the permanent source of that which is and is not, both vast and minute, the lord of all, the light supreme.

ब्रह्मामृतम् hm<sup>1</sup>r, ब्रह्मागतम् fk, ब्रह्मासत्तम् b.—योगिं सदसतोर्धुवम् hdm<sup>1</sup>r, योगि सदसतो व्रतं fk, योगि सदसदो व्रतं b.—महत्त्वात् च hdm<sup>1</sup>r, महत्त्वात् च b, महत्त्व-शब्द f, महत्त्वारात् k.—विश्वेशं hm<sup>1</sup>r, विश्वंसं bf, विश्वं स k.—विश्वति hdm<sup>1</sup>rfk, विश्वति b.—The last pāda is repeated in hdbfk.—The end of the *varga* is here marked by १८ in m<sup>1</sup>bfk, not in hd.

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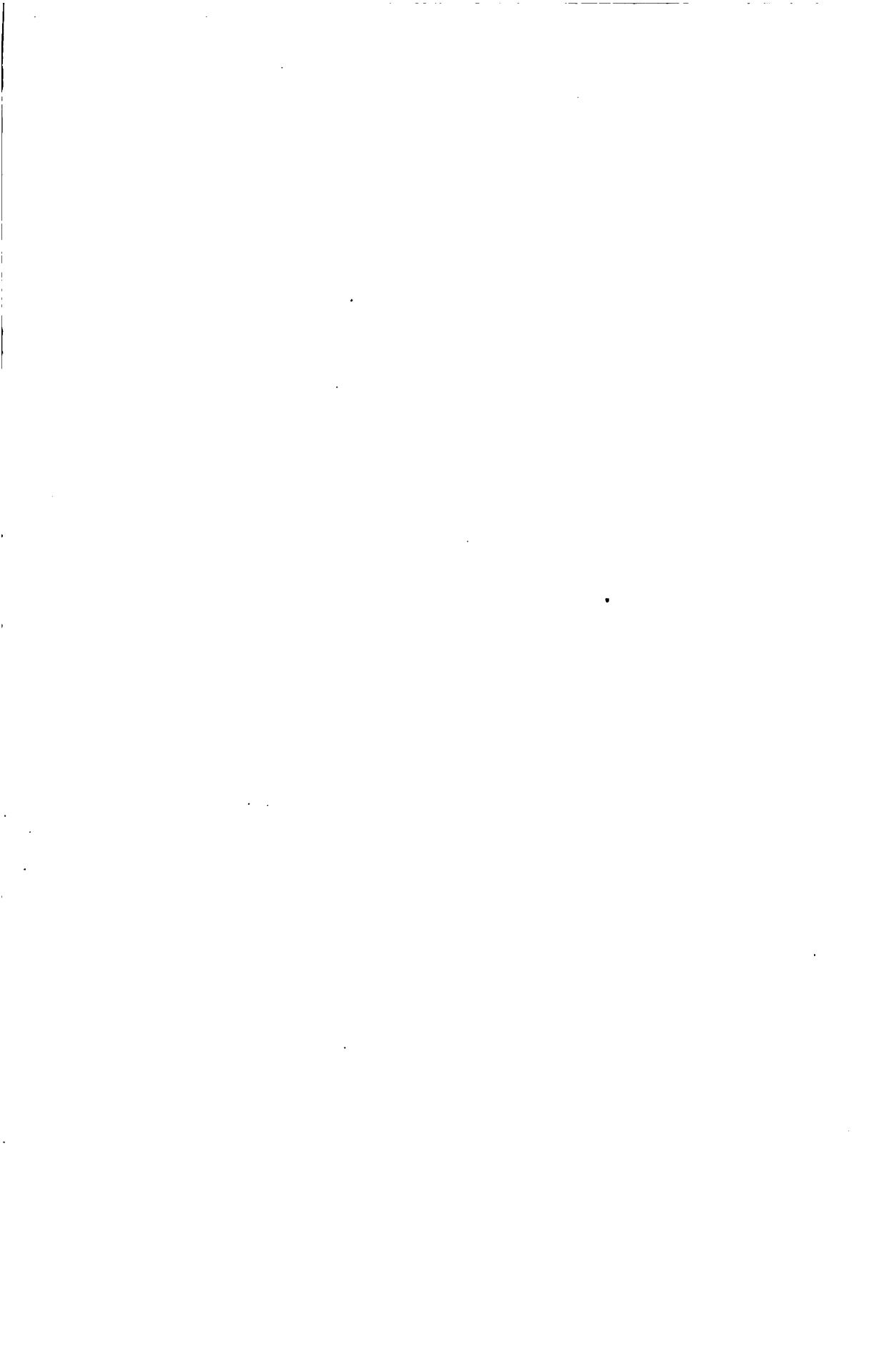
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